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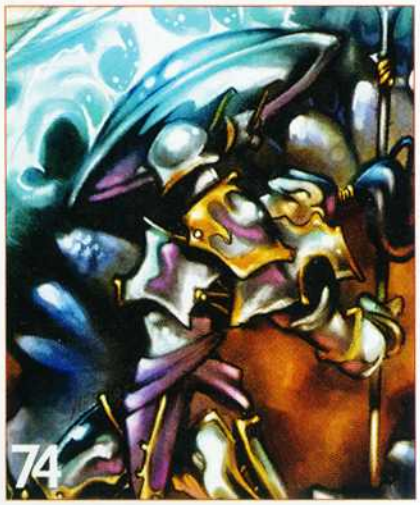
ON THE COVER

Wayne Reynolds is back again with this stunning knight in full charge. To see another example of Wayne's great art, check out *DUNGEON Magazine* #94.



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Vanderbolt the First

Everyone has a story about their first character. How could you not? They represent our first experiences with D&D. Hidden in the boxes of character sheets and between the blue lines of torn-out scraps of notebook paper are the friendships we made, the lessons we learned, and the hours of fun we had.

My first character was a paladin. When I started playing, paladins didn't exist, but Sir Vanderbolt was a paladin nonetheless. Honorable and true, he was a knight in shining armor if ever there was one.

I chose fighter as my class because I was told it was the easiest class to play. My DM said lawful evil was the best alignment (due no doubt to his natural bent), so Vanderbolt, who would never so much as lift his hand in anger, started play as a villain. Vanderbolt's true colors eventually came through, and I happily erased the "LE" on his character sheet to scribble in "LG." After a few years of play, Vanderbolt had become a kind of superhero, his character sheet a mass of eraser scars and pencil smudges. As 24th-level characters, Vanderbolt and his fellow adventurers were busily at work righting cosmic wrongs and marshalling armies against evil. Then the unthinkable happened: I lost Vanderbolt's character sheet.

Remaking Vanderbolt from scratch was unthinkable, and after much bemoaning of my fate, I made a new character: Vanderbolt II. Unfortunately, Vanderbolt II wasn't long for the world, nor was Vanderbolt III. Vä

READERS TALK BACK SCALEMAIL

Dorks and *Dragons*

I'm from Brazil, and I haven't missed a single issue of *Dragon Magazine* since I learned of this fantastic source of RPG information, but that's not the only reason I buy it.

The comics from Mr. John Kovalic are an important part of the magazine because they show a light and intelligent humor. Without them, *Dragon* loses a lot. Not finding "Dork Tower" in the last issue was disappointing.

Silvio C Martins
São Paulo, Brazil

"Dork Tower's" absence was a one-issue thing. Some last-minute production hiccups forced us to go without the comic for that issue. Don't worry on that account.

Map Mania

Hey guys. I just got *Dragon* #297, and I love the big battlemap! Past issues have had these things, but they were always tiny. Am I supposed to cut them out, get out my glue-stick, and start an arts and crafts project? Forget it.

Dragon #297, however, had a big, opposite is true. I love your magazine and eagerly await its arrival every month in the mailbox. The content is always top notch and generally very useful to me as a DM and to my players.

Because I've only been a subscriber since January, I am not familiar with how the magazine's theme is determined each month and how much of each month's content follows that theme. It seems very obvious that some of the recent magazine themes are derived from Wizards of the Coast's monthly book releases, and that you are centering the content of these magazines around these books. I'm sorry, but I feel that there is just too much of the magazine devoted to these monthly book releases.

I cannot help but feel that you are simply using this magazine's circulation as a vehicle for advertisement. I own every one of the 3rd Edition D&D products and do not intend to stop purchasing these books any time soon. They are high quality products that I'm sure sell themselves. They do not need entire issues of *Dragon Magazine* devoted to them to bolster sales. Inside these issues,

ZOGONIA
YOU SPENT YOUR ENTIRE SHARE OF THE TREASURE ON REPAIRING YOUR ARMOR? AND PURCHASING BETTER EQUIPMENT? ... I AM SURPRISED. I WAS SURE YOU WOULD BUY YOURSELF A WAR-MONKEY.
NAH, THOSE WAR-MONKEYS DON'T LIKE GOING INTO DUNGEONS. PLUS THEY'LL BEAT YOU TO DEATH IF YOU RUN OUT OF BANANAS.
TRUE. ONLY AN IDIOT WOULD BUY A WAR-MONKEY
RIGHT.
HEY!
TONYM © 2002

small changes that will bring a more comfortable feel to the issues. You'll see these changes begin to arrive in the pages of this issue, and there are more to come.

Here are some of the things you'll see in the next year: You'll see fewer product tie-in articles come before a product's release, making it easier to use the material when the magazine gets to you. You'll see a great blend of crunchy, rules-heavy material and great game-focused advice for both players and DMs. Best of all, you'll see innovative ideas like the "Campaign Components" feature in this month's issue that let you bring a new aspect to your game.

I Am the Munchkin King!

After reading *Dragon* #297, I'm incredibly excited about the upcoming *Epic Level Handbook*. However, since I've read the issue (and even a little before), I've noticed a small, but incredibly vocal, community that seems to think that anyone who plans to use the *Epic Level Handbook* must be a munchkin because only a munchkin could enjoy playing a character beyond 20th level.

Challenging the gods, they say, is only for munchkins. Slaughtering your enemies with unbelievable powers, they say, is only for munchkins. Using magic not by reciting a common spell, but by manipulating the fabric of magic itself, they say, is only for munchkins.

Well, I'm here to tell you that those people are sadly misinformed. When I read myths, I don't think of the main character as limited to 20th level. When I dream of the real movers and shakers that protect the D&D world from otherworldly threats, twenty levels just can't hold them. I play D&D because I want to portray those characters, and I want to let my players portray those heroes. I want legends in my game, not no-name fighter #6.

If you think your brand of roleplaying is superior because you never get into combat and you focus on the social aspects of your campaign, more power to you, but don't put down *my* brand of D&D because I love dropping dragons on my players, because I love seeing a knock-down-drag-out with a dozen giants, or because I want to play at levels beyond 20th.

I've got just as good a story to tell as you do; mine just happens to involve the king, queen, and bishops, instead of just the pawns.

Samsarah
From the *Dragon* Message Boards

Too Much of a Good Thing?

Dragon #297 was great. I loved the articles, the epic-level preview stuff, even the editorial was fantastic. Heck, "I Choose Kung Fu" made me want to roll up a 25th-level character and run into the Palace of Silence to give Beran a hand with those golems.

Like always, I started at the front cover and read until there were no pages left to turn. I read Jeff Wilder's letter about too much on-theme content in themed issues (and agreed with it), I read the fantastic article on real-world artifacts, and I read the wonderful fiction.

I also read the prestige classes. Tons of them. More feats, more spells, more classes. When is enough, enough? I agree that they were necessary in this issue, as epic-level prestige classes hadn't been seen before, but prestige classes are in every issue. What I would have loved to have seen is ideas on what to do in an epic campaign, how to challenge high-level characters, or maybe some other helpful DM- or role-playing-oriented material. Instead I got more of the same fluff that has become so prominent in every gaming supplement or magazine.

Don't get me wrong, I love *Dragon*. I love the fluff. I just have enough prestige classes to make new characters well into the next decade and now I want something different. Give us some meat to sink our teeth into. Give us new, fresh ideas that inspire us to rewrite our campaigns and rebuild our characters.

The game has grown enough. Tone it down a bit and help us to make our characters and our worlds grow.

Jeramy Ware
Austin, TX

First off, check out this issue's "Campaign Components: Knights" article. It's an article unlike anything that Dragon has done before, and it works for any campaign that can handle individuals of great power and high ideals (in other words, D&D characters). There are

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ISSUE 300!

The next issue of *Dragon* presents a landmark in roleplaying publishing: *Dragon Magazine* issue #300!

Are Your Villains Truly Evil?
by Monte Cook

Monte Cook, author of the *Dungeon Master's Guide* and the *Book of Vile Darkness*, helps you decide how much evil your gaming group can handle. Sex, drugs, torture, cannibalism: How far should your villains go?

Arcane Lore: Secret of the Skin Scribes
by James Jacobs

Spells so vile they must be kept in a sealed section of the magazine—do you dare open it? Will your character dare to cast these spells?

The Bestiary: Hellish Fangs on Abyssal Wings
by James Wyatt

Fiendish dragons can be more than the application of a template. Pick up this issue for the evil dragons native to the Outer Planes: the Styx dragon, tarterien dragon, rust dragon, howling dragon, and pyroclastic dragon.

States of Decay: Skeleton, Mummy, Spectral Creature, and Ghost Brute
by Wizards of the Coast R&D

Have you ever thought that all undead should be templates? With this and coming issues, you'll get your wish. "States of Decay" presents the official D&D versions of the skeleton and mummy templates and two templates for new undead creatures.

The Ecology of the Mummy
by Terry Edwards

The ecologies are back! Check out the new style of this old standby, now with more usable game information than ever before. In this article you'll find mummy variants, strategies for mummy villains, and the secrets to defeating mummy foes.

Inside you'll also find more monster cultist prestige classes, "Bazaar of the Bizarre," "Elminster's Guide to the Realms," "Living Greyhawk," and more advice, tools, and tactics to improve your game!

more "Campaign Components" on the way, and they'll get better and better as we refine the concept.

If you like the article, let us know. We're always looking for feedback on new elements of the magazine. If the idea really inspires you, consider sending in a proposal for a "Campaign Components" article you'd like to write.

There have been more prestige classes in the last few issues of Dragon, *and that's because they're one of the most popular elements of the game.* Dragon *is all about crunchy bits, those game mechanic intensive ideas like prestige classes, spells, monsters, and magic items that work in every game. But that doesn't mean that there's no room for variety. In the next few issues, you'll start to see just the kind of material that you're talking about.*

What Were You Thinking?

I just got my copy of *Dragon Magazine* #297, and I must say that I am quite disappointed with it. Nearly all the material pertains to epic campaigns or at least very high-level ones. I plan to have my campaign reach such great levels one day, but it is no where near there now, and I feel that the magazine would have been better if you had more articles that had more of a universal appeal. Saying this, I now have to bring up my greatest disappointment with this issue. Where is the primer for the goblin language, and where are the "special" boxes to store my loot in? In the preview paragraph in issue #296, I was told that these things were going to be in this magazine, but I don't see them anywhere. I did see stuff on epic-level powers, epic-level prestige classes, epic-level magic items . . . you get the picture. Where are the small things that I was looking forward to? This is the first time that I have been truly disappointed with your magazine, and I hope that it is not a trend.

Finally, put the cover art opposite the table of contents once again. It was a big, unnecessary change, and it gave the feel that you were just trying to save on artwork. I hope that future issues won't be such a disappointment as this one.

Trevor S. Steinke
Sheffield, AL

The magazine is prone to changes in article length, ad count, writer flakiness, and other zany happenstances that often

CAPTION CONTEST WINNER

WINNER

"Uh . . . You guard the treasure while I go get another wheelbarrow."

Congratulations Micah L. Powell!
Gordansville, VA

RUNNER-UP

"Let go that egg-o."
John Kennedy Dwyer • Walpole, MA

Honorable Mention

"George, I think we forgot to do something."
Jay L. VanGordani • Front Royal, VA

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D&D PREVIEWS

7SEPTEMBER

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CITY OF THE SPIDER QUEEN MINIATURES BOX
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OCTOBER

BOOK OF VILE DARKNESS
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ISBN: 0-7869-2650-3

THE THOUSAND ORCS
A FORGOTTEN REALMS novel by R. A. Salvatore
$25.95/$35.95 CAN
ISBN: 0-7869-2804-2

push articles from one issue to another. The "Goblin Language Primer" and magic chest articles were left out of the issue for such reasons in favor of content that fit the theme.

Many of our readers enjoy getting similar content in one package. It gives them a book of options for play that they can bring to the gaming table like any supplement. It seemed a wise choice to serve that desire.

The epic-level issue, despite its great sales, has gotten a fair amount of criticism for being over-themed. No doubt, taking out off-theme articles like the "Goblin Language Primer" helped foster that impression.

We want every issue of DRAGON *to be useful at the gaming table, and that means some product tie-ins and lots of new game material.* DRAGON *will continue to support great new elements of the D&D game—it's what we do—but you can look forward to seeing a more balanced array of articles in the future.*

We Hope You're Happy

I think your magazine is the greatest! I've been playing D&D for just two years and have gotten so much extra information the books don't tell you. Not to be mean or anything, I mean, *DRAGON* is the best magazine ever, but where are the paladins? I think a paladin is probably the best class you can be. Heck, I even bought *Defender's of the Faith* with my own money. I've just finished reading issue #297 and noticed you didn't have any epic prestige classes for the paladin. You had the perfected one for monks, the arcane lords for sorcerers and wizards, and so on, but nothing for the paladin. Don't get me wrong; I love your magazine. Each time I get one, I read it and then read it again. Ponder what I just said and have more stuff about paladins please.

Matthew Udvardi
Address withheld

Bah. No one plays paladins or knights these days. This issue should make that clear. What you really need is big, spikey armor and a lot of unfocused rage. D

CAPTION CONTEST

What's so funny? Why, you are! So send your caption for this cartoon to **Caption/DRAGON Magazine, 3245 146th Pl. SE Suite 110 Bellevue, WA 98007** by October 1st, and be sure to write "issue #299" somewhere on your entry. Your caption will undergo rigorous testing by the editors, and if it passes, it just might be printed in an upcoming issue. There's no need to cut up your magazine. If you want to include the drawing, send in a photocopy.

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SPIRAL OF MANZESSINE
by David Noonan

A prison riot never bodes well for visitors. When that prison is in the Underdark and run by mind flayers, you know the brains are about to hit the fan. A D&D adventure for 11th-level PCs but scalable for levels 9-15.

BLOODLINES
by Luke Johnson

An ambitious count looks to establish a link between his family and the ruling house. But at what cost to himself or the realm? A D&D adventure for 7th-level characters but scalable for levels 4-10.

THE LAST HUNT
by James Wilber

An aging nobleman is determined to go on one last adventure. Will his final hunting trip be his final hunting trip? A D&D adventure for 4th-level characters but scalable for levels 2-6.

WORMS IN THE EXCHEQUERY
by Frank Brunner

When a bank heist doesn't pan out as expected, a group of dangerous criminals takes everyone inside hostage. Can the PCs negotiate with the villains, or will more physical measures need to be pursued? A D&D adventure for 15th-level characters, but scalable for levels 11-19.

DUNGEON MAGAZINE #94

OMEGA WORLD

It's been several years since the Bomb. Living among a tribe of mutants and sentient animals is fun and all, but it's time to move out and explore those radioactive ruins over yonder. So grab your baseball bat and truck-tire armor—it's time to unlock the secrets of the Ancients. If you manage to survive battles against androids and two-headed psychic badgers, you might just win fabulous treasure. Or you might find a toaster. In an irradiated dark future, toasters and treasure might very well turn out to be one and the same.

Omega World is the d20 version of TSR's classic Gamma World game. Designed by *Player's Handbook* impresario Jonathan Tweet, the game includes scores of mutations and defects, a new free-form experience system suitable for D&D, weapons, technology, and loads of dangerous intelligent animals.

POLYHEDRON #153

[UP ON A SOAPBOX]

ALL I NEED TO KNOW I LEARNED FRON D&D

ROBBING FROM THE REALLY RICH

by Gary Gygax 2002 Gary Gygax. All rights reserved.

When Mordenkainen had gathered his initial band of fellows, henchmen, and followers numbering a score or two, keeping them became a problem. It wasn't a matter of loyalty or what to do with them. The sheer cost of paying upkeep and wages was quite staggering. The rewards for dungeon exploration were sufficient to maintain the group in modest fashion, but certainly a mage with vision needed more than such a small company to achieve his grand ends.

With the problem in mind, I sat down and schemed. What were the most rewarding sorts of encounters that might be had with the least risk of loss for the PC seeking vast treasure? The answer was plain. Human bandits and pirates were loaded with wealth, money, and magic. These "monsters" were the truly rich, so finding and defeating such robbers was the answer to the quandary. Success would give not only magic equipment to all and cover the needs of the current band, but there would be plenty of excess treasure with which the company could be augmented. In fact, why not see about recruiting defeated brigands and corsairs into the assembly of adventurers?

So then, how to encounter the desired groups was the next question. Who do bandits and pirates prey upon? Mainly merchants and wealthy travelers. Where do the predators lurk to accomplish their ravages? Along the routes most frequently traveled by their prey.

It was thus that Mordenkainen developed his plan, informed his henchmen and sturdy guards, sent forth his minions to acquire all that was needed to perfect the scheme, and then set about the business at hand. That was, of course, the simulation of a train of merchant wagons. As it happened, a small red dragon was the main cargo carried in the largest of the wagons. The other covered vehicles were loaded with able fighters. Mordenkainen and his apprentice, Bigby, along with a few other potent characters, were disguised as the "hapless" merchants

This faux train of peddlers set out to traverse the highways and byways. The result was as hoped for, because the would-be robbers were quite unprepared for the sudden assault of dragon, spells, and other weapons unleashed from the seemingly harmless caravan. Although the success was such that the DM was nearly beside himself, I must say he (Rob Kuntz) played it fairly. The battles were hard, but no contrived means were used to allow the ensnared robbers to escape. Treasure was gained, Mordenkainen's company was strengthened by considerable numbers, and in the process, the reavers in the vicinity of his operation were virtually expunged. It was the latter that ended the marvelous career. The few survivors who escaped told the tale, so when the "caravan" appeared, the bandits and buccaneers turned tail and fled. No matter, the desired end had been accomplished. The force that Mordenkainen now commanded and the resources available were quite sufficient to go on to the next phase of things.

Was this a matter of a free lunch? Not in the least, for a lot of effort went into accumulating the initial resources to be able to effectuate the plan, and the scheme itself was then quite original and innovative. Maybe you can work up something like it to dismay your own DM.

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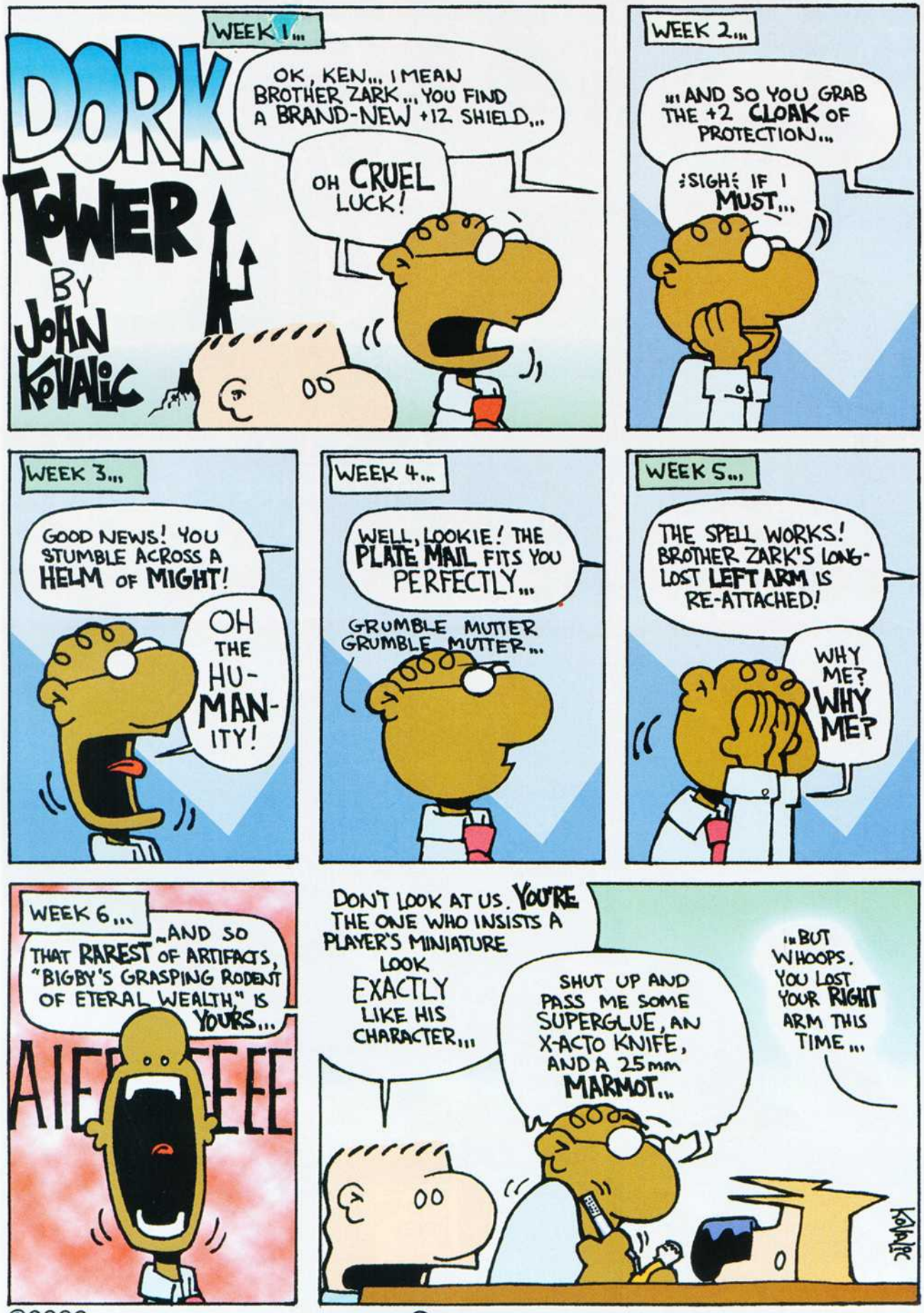
DORK TOWER
BY JOHN KOVALIC
WEEK 1...
OK, KEN... I MEAN BROTHER ZARK... YOU FIND A BRAND-NEW +12 SHIELD...
OH CRUEL LUCK!
WEEK 2...
...AND SO YOU GRAB THE +2 CLOAK OF PROTECTION...
:SIGH: IF I MUST...
WEEK 3...
GOOD NEWS! YOU STUMBLE ACROSS A HELM OF MIGHT!
OH THE HU-MAN-ITY!
WEEK 4...
WELL, LOOKIE! THE PLATE MAIL FITS YOU PERFECTLY...
GRUMBLE MUTTER GRUMBLE MUTTER...
WEEK 5...
THE SPELL WORKS! BROTHER ZARK'S LONG-LOST LEFT ARM IS RE-ATTACHED!
WHY ME? WHY ME?
WEEK 6...
...AND SO THAT RAREST OF ARTIFACTS, "BIGBY'S GRASPING RODENT OF ETERAL WEALTH," IS YOURS...
AIEEEEEEE
DON'T LOOK AT US. YOU'RE THE ONE WHO INSISTS A PLAYER'S MINIATURE LOOK EXACTLY LIKE HIS CHARACTER...
SHUT UP AND PASS ME SOME SUPERGLUE, AN X-ACTO KNIFE, AND A 25mm MARMOT...
...BUT WHOOPS. YOU LOST YOUR RIGHT ARM THIS TIME...
KOVALIC

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CAMPAIGN COMPONENTS:

KNIGHTS

HONOR AND CHIVALRY IN ANY D&D GAME

by Michael John Tresca
illustrated by Arnie Swekel & Wayne Renyolds

Knight—the word brings to mind shining armor, dragons, castles, jousts, crusades, and heroic quests. DUNGEONS & DRAGONS contains most of the elements of a knight-themed campaign—medieval armor, mounted combat, and a multitude of fantastic beasts to slay—but there are a few elements missing. This article fills in those gaps so you can start your own knightly adventures and go questing in grand style or simply add a little chivalry to your game.

WHAT'S MISSING?

Many D&D campaigns have the elements necessary for knightly orders, but they lack the feel and the atmosphere. Similarly, many characters have all the attributes of a knight, but simply calling a character a knight isn't enough. What then, constitutes a knight?

Knights are warriors. Knights specialize in warfare. Although they might possess a variety of other social skills, they are expected to possess the basic abilities of any melee combatant. On the field, they should terrify lesser opponents; regular troops should flee when faced with a contingent of knights.

Knights are elite. Knights are superior in combat and some other quality, be it social, physical, or mental. In some cultures, knights might be considered inherently superior by birth. In others, they might need to train to join a particular order that offers such status. In all cases, knights have qualities that make them better than their fellows, and people look to them in difficult times.

Knights are organized. Knights are elite because they are an ordered, capable force of trained professionals. This organization makes the knights a force to be reckoned with, both physically and politically.

Knights follow a code. Knights are presumed to follow a common set of rules and hold each other up to certain standards. A code makes knights more respectable in the eyes of most people, and it makes them ideal for laying down the law, often with the edge of a blade. Many D&D characters follow a code, paladins being the primary example, but what makes knights different is that all knightly orders, regardless of their alignment, share certain aspects of the same code. Establishing a unified code, more than any other element, helps to establish the feel of knighthood.

KNIGHTS IN YOUR GAME

Although much of this article assumes that a European-style feudalistic society forms the basis of knightly orders, feudalism isn't the only way to have

CAMPAIGN COMPONENTS?

This issue of *DRAGON* presents the first of a new concept for articles about D&D. New campaign settings are great, but often it's hard to adapt that material for a game already in progress. "Campaign Components" articles take all the best parts of a campaign idea and give you the tools you need to implement them in your home campaign or use them to build a whole new world.

The first installment focuses on knights of the European mold, but much of the information presented in this article can be useful to any campaign. DMs should find all the information in the article interesting, but if you're not running a campaign, you might want to pay special attention to the following sections:

The Code of Chivalry	page 28
Knights in Shining Armor	page 33
Class Roles	page 35
Character Races	page 37
Classic Character Types	page 38

These sections offer a wealth of great character concepts for you to explore for your next character, your character's cohorts and followers, or an NPC friend or family member.

For more information on how to use these elements in your games, see the For Your Character and For Your Campaign sidebars.

ROYAL RANKS AND PCS

Royalty comes with its own ranks that fit neatly with the DUNGEONS & DRAGONS level system. As the players' characters advance in levels, their deeds might accord them higher ranks. Below you'll find a list of European feudal ranks and level-range equivalents that can be used as a guideline both for assigning ranks to PCs and assigning levels to NPCs.

Level	Rank
1st	Page
1st-4th	Squire
1st-9th	Bachelor
8th-14th	Knight
10th-14th	Baronet
6th-14th	Baron/Baroness
8th-14th	Viscount/Viscountess
10th-16th	Earl/Countess
12th-18th	Marquis/Marchioness
13th-18th	Duke/Duchess
3rd-20th	Prince/Princess
11th-20th	King/Queen

A KNIGHT'S MANOR

A knight's manor typically consists of a manor house, quarters for servants, dairy, dovecote, bakehouse, storage buildings, barns, byre, pigsty, and a chapel. All of these are arranged around a central yard for the stacking of straw and hay. Peasants live nearby and till the land in exchange for the knight's protection. Characters wishing to gain the rank of true knighthood must own such a manor. There are many ways to gain a manor; here are a few:

- **Conquest.** A knight might gain a manor from a defeated foe. A lord might promise the manor or keep of an enemy to a bachelor knight should he be able to besiege and take it.
- **Reward.** A king might offer land and a manor as a reward for succeeding in some quest. In this case, the would-be knight might be competing to finish the quest before other knights.
- **Allods.** In some campaigns, land might be available through "allods," land that can be sold or bestowed freely as the owner chooses.
- **The Landlord Feat.** If you have the *Stronghold Builder's Guidebook*, the Landlord feat might be a prerequisite for knighthood. Characters who take the feat can design, buy, and build their own manors.

knights in your campaign. The vassal-lord relationship can be replaced by any relationship in which people choose to honorably follow the rule of another person or an organization.

Adventurers' Guild: An adventurers' guild might take the form of a knightly order. Wealthy founders likely back this group, unlike other knightly orders. This kind of knighthood isn't often drawn from knights who have inherited their title through primogeniture. Rather, the knights purchase their titles and membership. In this case, the title is more important than the knight's ability to fight; wizards and bards might also be knights in such a guild. Besides a worthy deed, money is likely the primary admission requirement. PCs can join an adventurers' guild of knights by purchasing a title. Membership in such a group is often a point of prestige, prestige which can be revoked should a member stray from the guild's ideals. If you use the optional honor point rules presented later in the article, knights of adventurers' guilds receive double the bonuses and penalties described for loyalty.

Guardians' Guild: A guild of bodyguards and caravan guards might take the form of an order of knighthood. These guilds are typically formed due to some ever-present threat. The guardians can protect pilgrims, precious artifacts, members of a particular religion, or even an extended pas d'armes (see the Tournaments section). The knights are responsible to each other as well as the guardianship of their charges. PCs might well be the recipients of these knights' guardianship. Alternatively, they might sign up with the knights to guard others. If you use the optional honor point rules presented later in the article, knights of guardians' guilds receive double the bonuses and penalties described for defense.

Holy Order: Any lawful-aligned god might have an order of knights served by clerics, paladins, and laypersons alike. In this case, the knights form an elite force of warriors for the faith. From the deities in the *Player's Handbook*, Heironeous, Hextor, and St. Cuthbert make the most obvious choices, but Moradin, Wee Jas, and Yondalla might also sponsor intriguing orders of knights. FORGOTTEN REALMS gods like Bane, Helm, Ilmater, Red Knight, Siamorphe, Torm, and Tyr also make great choices. PCs are most likely to encounter these knights during holy wars. If you use the optional honor point rules presented later in the article, knights of holy orders receive double the bonuses and penalties described for faith.

Knightly Monasteries: Knights might come from monasteries like monks. Perhaps they are not ordained by gods or kings, instead pursuing honor and martial prowess as an ideal. These knights might purify themselves through loss; unlike other knights, they eschew ornate weapons and armor and focus on achieving more with less. If you use the optional honor point rules presented later in the article, knights of monasteries receive double the bonuses and penalties described for charity.

Paladins: Paladins are an excellent way to introduce knights into your campaign. They have all the essential elements already built into their character. As honorable warriors, they can easily adopt the chivalric code. For paladins, their calling is often religious rather than secular. This inspiration could be as subtle as a good omen or as direct as a full-blown miracle. If paladins are the main source of knights in your campaign, make certain they all follow the same code. If you use the optional honor point rules presented later in the article, paladin knights receive double the bonuses and penalties described for courage.

Police Force: In more advanced societies, knights might act as police. In this kind of campaign, the knights are a legitimate authority backed by a government or church. They are seen as an ever-present, adjudicating force that defends the innocent, keeps the peace, and upholds the law. PCs can encounter knights by joining the force or breaking the law. If you use the optional honor point rules presented later in the article, knights of a police force receive double the bonuses and penalties described for justice.

FEUDALISM FUNDAMENTALS

Of all the cultures that generate knights, feudalism is the most well known. Many D&D game worlds have feudalistic societies, but if your campaign doesn't, consider adding one or altering a culture the PCs haven't encountered. Adopting the elements of feudalism into your game will go a long way toward establishing the atmosphere necessary to give knights their unique feel.

The basic tenets of feudalism revolve

around the fief and the vassal. A fief is property, usually land, granted in exchange for military service. A vassal swears fealty to the lord who grants the fief. The lord has the final say in all things. The vassal owes the lord military aid and financial assistance. In return, the lord owes the vassal protection and respect. Just as a knight swears to a king, a peasant relies on a knight for similar protection. For peasants, this is hardly an equitable arrangement. This pyramid structure has a series of ranks within it, all of which knights ultimately aspire to achieve.

At the top of the pyramid is the royalty, those who are of royal blood. The nobility, those who are not directly related to the royalty but do carry the right of primogeniture, sit at the second level. Primogeniture is a form of inheritance in which the principal family property passes from parents to eldest child. Beneath nobility, the knights occupy the next level, and below them, at the bottom of the pyramid, are the commoners. The European versions of these ranks are described in more detail below.

King/Queen (Royalty): There are two kinds of royal rulers. The hereditary ruler is a single person, normally the eldest surviving child of a privileged dynasty, who is vested with authority. In an ecclesiastical society where a religion holds sway, the ruler might be divinely ordained instead.

These rulers are the ultimate authority in all things, as they are at the top of the feudal pyramid. The rule of divinely appointed rulers extends to spiritual matters as well. In all cases, the ruler is considered the owner of all land—all other members of the nobility are simply living on it. Royal rulers are sometimes, but not always, effective war leaders. Kings and queens are addressed as Royal Highness.

Prince/Princess (Royalty): A prince or princess is the son or daughter of the king and queen. Because they are related to the royalty, they outrank the nobility. These children are often assigned noble titles by their parents. The amount of interaction a prince or princess has with his royal family varies greatly. Some sit around waiting to inherit the throne, while others take an active role in their own destinies. Princes and princesses are addressed as Highness.

Duke/Duchess (Nobility): The top of the noble tier, dukes and duchesses rule over duchies, which are the lands specifically attached to the ducal title. Such nobles sometimes act as field marshals for the king in combat. Dukes and duchesses are addressed as Grace.

Marquis/Marchioness (Nobility): This title is derived from the term "march lord," which is a noble in charge of the border regions (or marches) of a realm as opposed to other lords in more settled lands. Marquises and marchionesses have more power than many nobles because of their role as defenders of the realm; thus, they are accorded a higher rank. Unlike the other nobles who might grow fat off of their holdings, marquises and marchionesses must be ever vigilant against invaders. A marquis is addressed as Lord. A marchioness is addressed as Lady.

Earl/Countess (Nobility): Earls, also known as counts, are essentially the ruling class of a county. Unlike a marquis, earls and countesses must deal with the minutiae of their lands. An earl is addressed as Lord. A countess is addressed as Lady.

Viscount/Viscountess (Nobility): This middle title is bestowed upon nobility, often as a rank of ascension. That is, it's bestowed on those who are not trusted to be in charge of a county but still merit a royal acknowledgement of their deeds. A viscount is addressed as Lord. A viscountess is addressed as Lady.

Baron/Baroness (Nobility): The most common of the nobility, barons and baronesses are the "working class" and lowest rank of the noble tier. They preside over baronies and are members of an advising "House" to the King. The entire peerage (including viscounts, earls, and marquises) is eligible to sit in the House. A baron is addressed as Lord. A baroness is addressed as Lady.

Baronet (Knight): Baronets are knights who have inherited their title. While some consider the title to be a noble form of address, the baronet does not qualify as a member of the peerage and thus cannot sit in the House. Baronets are entitled to lead troops into battle under their own standards rather than their lord's. Baronets are addressed as Sir.

Knight (Knight): Knights are elite warriors derived from the landed aristocracy. Although they do not always have an inherited title (see baronet, above), knights are expected to have enough funds to be able to purchase armor, weapons, and a horse and to own a manor. The cost for such possessions is considerable—enough that only a noble can typically afford it. Knights are expected to take up arms when any

A KNIGHT BY ANY OTHER NAME

There are plenty of real-world cultures that provide knight-like fighting forces that are part of an elite society. Yet whether mounted on horseback and wielding a katana or on foot wearing the robes of a monastic order, a knight should always play a star role in any campaign.

Bengal Lancers: In India, members of the Indian Army's mounted cavalry unit were given the honor of being Bengal Lancers. They were willing to die to defend that honor, called the izzat. Unflinching loyalty, honor, and mutual respect were all ideals upheld by the Bengal Lancers.

Brehon: Brehons once roamed Ireland. The brehons held the exclusive right to interpret the law. They were a very influential class of men who swore fealty to chiefs and held land. Brehons were said to be watched by a divine power, and if they failed to pass a just judgment, blotches appeared on their cheeks.

Janissary: Janissaries were members of an elite corps in the standing army of the Ottoman Empire. The Janissary corps was staffed by Christian youths who were converted to Islam after being drafted into service. They were subjected to strict rules, including celibacy, and could not engage in gambling or in other leisure pursuits.

Quachic: The quachic, which means "shorn ones," were elite Aztec warriors who took many captives and proved themselves worthy by performing over 20 brave deeds. As the name indicates, these warriors had shaved heads except for a shock of hair that hung over the left ear, which they braided with a ribbon.

Samurai: Part of the Japanese aristocracy, these noble warriors make perfect knights. Samurai were military retainers of the daimyos, constituting the gentry or lesser nobility. They possessed the power of life and death over commoners and wore two swords as their distinguishing mark.

Spahi: Spahis were members ofthe landed Ottoman aristocracy, similar to traditional knights. Each spahi owneda fief, called a "timar," bestowed by the sultan. Spahi were excellent cavalrymen and fought with sword, lance, and bow.

member of the nobility or royalty asks them to. When called upon to do so, the knight leads a retinue or entourage into battle.

Bachelor (Knight): Bachelors are the lowest rank of knight, having either inherited the title through primogeniture or having earned it as a reward from aristocracy, and they have yet to build a reputation and manor for themselves. Bachelor knights are eager to prove themselves. They take greater risks and often die early but honorably in their careers. Once a knight acquires a manor and appropriate accoutrements, the bachelor is considered a full-fledged knight.

Squire (Knight): At the age of fourteen, a squire is apprenticed to a knight. A squire is taught how to use a knight's arms, care for and clean a knight's equipment, carve meat, and shoot a bow. Squires also act as a knight's second pair of ears and eyes on the battlefield.

Page (Knight): When a potential knight reaches about seven years of age, he is sent to live with a noble. There, he learns military and social skills. He is trained to wait on the nobility and on a knight.

Commoner (Common): Being at the bottom of the feudalism pyramid was not the most glamorous position, but it was certainly the most populous. Commoners typically work the land. In exchange, the knight upon whose land they work protects them from violence.

The Code of Chivalry

No campaign with knights would be complete without a chivalric code. Chivalry provides the standard to which all the knight's actions are compared. Knights are expected to adhere to the basic tenets of the chivalric code at all times. This code means that most knights should be lawful in alignment. Of course, knights might choose to follow some or none of the code at their discretion.

There were many different versions of the "Code of Chivalry," and the codes evolved throughout history. One such code is described below and elaborated on in the Honor Points section. If the knights you include in your campaign follow a different code, it should be as rigidly defined.

The Chivalric Code: The code of chivalry consists of ten ideals.

1. Believe all that your priesthood teaches and obey those teachings.
2. Defend the priesthood.
3. Respect all weakness, and act as defender of the downtrodden.
4. Love and protect your homeland.
5. Never flee before an enemy.
6. Make war against infidels without cease.
7. Never lie, and always be faithful to your word.
8. Be always the champion of right against injustice.
9. Follow all feudal obligations.
10. Be generous and charitable to all.

The Difference Knights Make

Whether you run a whole campaign centered on knights or simply a single adventure, there are some changes you can make to a standard D&D game that will help you make your NPC knights more real and help your players feel more at home with chivalry and shining armor. Listed below are some elements of a typical Dungeons & Dragons campaign and how those elements work in a campaign that prominently features knights.

Dungeons: Dungeons might be less common in a knights campaign. Knights are far more powerful on their mounts than off, and much of the flavor of a knights campaign relies on mounted combat. Still, many adventure opportunities in dungeon-like environments

exist. Captured knights might need to fight their way out of a captor's prison; a knight's retinue might be sent into a dungeon where knights are unwilling to go; a party of knights might need to battle inside castles, dark and tangled woods, or twisting narrow canyons; and knights might be required to sneak through the dungeons of a besieged castle to open the gates.

Magic Items: In a campaign where knights are the stars, physical combat is common. Magic weapons and armor should be more common than scrolls or wands. If you use Table 8–2 in the *Dungeon Master's Guide* to determine treasure, use the following chart instead:

Minor	Medium	Major	Table
01-16	01-20	01-20	8–3
17-32	21-40	21-40	8–10
33-58	41-50	41-45	8–18
59-60	51-60	46-55	8–19
–	61-68	56-63	8–20
61-81	69-74	64-68	8–21
–	75-77	69-77	8–26
82-89	78-85	78-80	8–27
90-100	86-100	81-100	8–28, 8–29, 8–30

Spells: Because of the chivalric focus on piety, divine magic and divine spellcasters should be more common than arcane magic and arcane spellcasters. Wizards and sorcerers might be little understood but much respected scholars and advisors, or they might be viewed with fear and suspicion.

However, arcane magic could be very common in a knights campaign if you like. A wizard or sorcerer entering a jousting tournament armed with a force lance, armored by *mage armor* and *shield*, and riding a *phantom steed* could lend a surprising and fun twist to a game session.

Monsters: Any monster can inhabit a knights campaign, but some creatures are more appropriate than others. The following creatures are culled from historical heraldry and legend and are particularly appropriate: basilisk, celestial (astral deva), celestial (planetar), celestial (solar), centaur, chimera, cockatrice, demon (any), devil (any), dragon (any), elemental (any), gargoyle, giant (hill), giant eagle, giant owl, goblin, golem (clay or stone), griffon, hag, harpy, hippogriff, hobgoblin, homunculus, hydra, manticore, medusa, merfolk, minotaur, night hag, nymph, ogre, pegasus, salamander (flamebrother), satyr, sea lion, skeleton (any), spectre, sphinx, sprite (any), tarrasque, triton, unicorn, vampire spawn, wight, will-o'-wisp, worg, wraith, wyvern, yeth hound.

Some monsters make interesting additions to a knights campaign because they might found their own orders of knighthood. Hobgoblins are a particularly likely choice given their martial outlook and lawful society. Here are some other possibilities: aasimar, azer, celestial (any), centaur, devil (any), formian, genie, giant, goblin, medusa, mind flayer, ogre mage, rakshasa, salamander, tiefling, titan, triton, xill.

Mounts: In most campaigns, PCs other than paladins use mounts solely to get from place to place. In a knights campaign, mounts become an important part of the equipment of any character. A knight's mount is a

CREATING YOUR OWN CODE

The system presented in the Honor Points section can be easily adapted for your campaign and used in many different ways.

- Cleric and paladin knights might need to retain at least 0 points in honor (faith) or lose their spellcasting ability.
- Rangers and druids might be required to follow a similarly structured code that grants them benefits to Wilderness Lore, Direction Sense, Handle Animal, and Animal Empathy skill checks.
- Instead of benefits to Charisma-based skills, the net result of honor might provide a benefit to a character's Leadership score, granting more honorable knights servants in greater number and of greater power.

companion, a tool, a weapon, and a symbol of status. Characters should seek powerful and exotic mounts at higher levels.

Listed below are some creatures powerful knights or monster knights might use as mounts: achaierai, ankheg, behir, bulette, chimera, dinosaur, dire animals, displacer beast, dragon, dragonne, gorgon, griffon, hippogriff, krenshar, manticore, nightmare, pegasus, unicorn, winter wolf, worg.

Teamwork and Leadership: Like any D&D campaign, teamwork is vitally important in a knights campaign, but leadership comes into play more often. The lord leads his knights; the knights lead their peasants. Each in turn is understood to have a role as a superior, but each ultimately has an obligation to those beneath him. This burden, nobly born, is one of the qualities that makes a knights campaign so exciting. A knight's social rank demands great things.

Knights typically bring an entourage with them, a group of servants, squires, and pages who see to the knight's needs. At low levels, PCs might be the entourage for a knight, while at higher levels they might each have their own entourages. For more information on entourages, see the Knight's Entourage section.

Players in a knights campaign should consider electing a party leader. That player's PC can be a knight or lord the other PCs are in service to. Alternatively, the leader can simply be someone whose advice and wisdom can be trusted in the heat of battle.

Cohorts: The Leadership feat grants cohorts. It might be the knight's reputation and deeds that bring the cohort to her, it might be her honorable adherence to the Code of Chivalry, or it might simply be her social rank that attracts the cohort. A cohort helps reinforce a knight's role in the aristocracy. As a knight, she is expected to have servants. It helps if the servants have useful skills, as their talents can help a knight survive.

Hirelings: Hirelings, unlike cohorts, are paid mercenaries and experts who perform services for a knight. In war, they fill out a lord's military force. As servants, they can fill in the roles that would normally be served by the cohort of a less influential knight. Knights do not usually pay hirelings; they are lords over commoners and can require service. Instead, the pay represents the cost of upkeep and a pittance of spending money.

HERALDRY AND ROYAL CRESTS

When the painted shields of warriors began to be recorded into long parchment documents known as "rolls of arms" or aides-memoires, heralds established rigid guidelines to govern their recording. The "Historical Heraldry" article in *Dragon* #275 described some of these rules and offered beautiful examples of how they were applied. In that article, you'll find descriptions of the various types of marks and images used in historical heraldry. You can download images of them at **www.wizards.com/dragon** to use to create your own heraldry. Check out the website and *Dragon* #275 to learn more.

Honor Points

The honor point system is an optional means by which the players and DM can keep track of their characters' adherence to the tenets of chivalry. Basically, any time a knight commits certain acts, that knight gains or loses honor points based on whether the actions upheld or violated the chivalric code. This contributes to the character's honor score, a number that provides a bonus or penalty to certain skill checks.

Honor points are accumulated in seven categories of honor: charity, courage, courtesy, defense, faith, justice, and loyalty. Knights can never gain more honor points than their character level in any one category. Therefore, a 10th-level knight cannot have more than 70 honor points.

The knight's honor score is equal to his total honor points divided by seven. The knight gains a bonus to Bluff, Diplomacy, Gather Information, Intimidate, and Perform skill checks equal to his honor score. Dishonored knights, those who slide into negative honor, receive a corresponding penalty to Bluff, Diplomacy, Gather Information, and Perform skill checks, but they gain a bonus to Intimidate skill checks equal to their honor scores. Note that to gain this bonus or penalty, the NPCs in question must know of the knight's reputation—this is why the knight displays her coat of arms on everything she owns.

An entourage, the knight's servants and companions, that shares the knight's coat of arms shares in the knight's honor and dishonor. In addition, the entourage can influence the honor of a knight by following or breaking the code of chivalry in the same way the knight can, but the number of members of the entourage divides this effect. Therefore, an entourage with five members (not counting the knight) divides any honor they gain or lose for the knight by 5, rounding down.

Characters awarded the title of knight start with 1 honor in each category. The knight then gains and loses honor for certain actions. Most of these bonuses and penalties require witnesses. This is why bards and heralds are valuable to knights: Honor cannot be awarded if no one is aware of the heroic feat. Conversely, dark deeds might be hidden from the public.

CHARITY: All knights should be generous to their lessers. By their very station, knights are often better off than the peasants who support their livelihood. Charity is a knight's way of showing humility.

- The knight should donate at least 10% of his income to charity. The knight gains +1 to honor (charity) for each 1,000 gp given away to those in need, and the knight loses 1 point of honor (charity) per instance of taking advantage of those in need.

COURAGE: Knights must know when to choose the more difficult path. They must be ready to make sacrifices in order to serve the ideals of a higher order. Courage doesn't mean stupidity, but it is the primary impetus to spur a knight into action.

- The knight should answer all challenges to personal combat. If the knight defeats a creature single-handedly, she gains +1 to honor (courage) for each point by which the creature's CR exceeds half her level. If the knight fails to accept a challenge to personal combat, she loses an amount of honor (courage) equal to her character level.
- An honorable knight never flees a battle. If the knight flees a fight, she loses an amount of honor (courage) equal to her character level.
- A knight should never take advantage of a helpless foe or use deadly force on a foe unaware of the knight's violent intent. A knight loses 2 points of honor (courage) each time she commits these infractions.

COURTESY: Knights should be polite and courteous to everyone they encounter, especially to those of the opposite gender.

- A knight who commits any social gaffe loses 1 point of honor (courtesy) each time. A major social gaffe, such as asking a king to fetch you a drink, can cause a greater loss of honor (courtesy).
- A knight must treat members of a different gender with greater respect and courtesy than normal. Failure to do so results in a loss

The Quest: Quests are common to many D&D campaigns, but in a knights campaign they take on even greater significance. A questing knight, or knight-errant, is a knight who adventures. Quests encompass a variety of tasks, but most of them involve a goal—the goal might not always be realistic, however. Often times, an unattainable goal means a knight is perpetually questing ("Destroy all undead"). Questing knights typically undertake quests because of some great need, and the success of the quest is considered its own reward. Nevertheless, grateful citizenry might award the knight tokens of gratitude should the quest come to a successful end, and of course, treasure gained from slaying monsters can be quite profitable. If you use the optional honor point rules presented in this article, knights who succeed in completing a quest receive an amount of honor (courage) equal to their character level. Knights who fail lose an equal amount.

War: Wars happen in many D&D campaigns, and they are an important element of a knights campaign. Knights exist to fight wars, and such conflicts should play at least a minor role in a campaign that features knights.

Knights fight wars in "lances," the small unit that surrounds a knight when he enters battle. A lance consists of one or two squires, the knight himself, one to three men-at-arms (1st-level warriors), and possibly a bow-wielding page. Lances are often combined under the banner of a high-level aristocrat to form companies of knights that act as an ad-hoc unit. Several lances form a post under the senior knight, and several posts make a banner under a veteran knight of the title banneret.

In combat, the mounted members of the lance mass with the other mounted troops brought to the field. Combined with other lances into a company, this mounted group acts as the strike force of the army. At the beginning of a battle, archers fire their arrows over the heads of the charging knights. The infantry acts as a central defense to which the mounted knights can retreat after each successive charge, whereupon the archers or crossbowmen fire their weapons again. Because the infantry are armed with large shields as well as spears, following the retreating knights into what amounts to a thicket of spears is nearly impossible. For good measure, some armies add lightly armored warriors to their ranks; these skirmishers run out of the massed spearmen, attack, and quickly retreat while the knights gather for the next charge.

Wilderness: Dungeons might be less important than usual in a knights campaign, but adventures that take place outdoors, where the knight can bring the full fury of his mount to bear, become more common. The most common wilderness adventure involves the hunt, which combines a noble's athletic skills with a useful function that nets him dinner for the evening.

The terrain can pose its own challenges. Knightly tactics work best on rolling fields, but the enemy does not always reside in such ideal terrain. In many cases, the knight has to contend with sucking marshes, maze-like woodlands, and rocky hills that require careful horsemanship and creative tactics.

of 2 points of honor (courtesy) each time.

DEFENSE: Knights swear to defend their lords, their families, their country, the oppressed, and their ecclesiastical patron. When it comes to defending them, a knight must be willing to sacrifice everything.

- The knight must defend the downtrodden. If the knight successfully defends a weaker person, such as a peasant, from a significant threat, she gains 1 point of honor (defense). If she disregards an opportunity to defend the downtrodden, she loses 1 point of honor (defense).
- A knight must protect her homeland and its borders, gaining 2 points of honor (defense) when successful and losing 2 points of honor (defense) for failure.
- The knight must protect her lord. Should she act to do so and succeed, she gains 1 point of honor (defense). If she fails to protect her lord, she loses 3 points of honor (defense).
- The knight must protect her family. If she fails in this duty, she loses 2 points of honor (defense).
- The knight must protect clerics of her deity. Should she succeed, she gains 1 point of honor (defense). If she fails, she loses 2 points of honor (defense).

FAITH: Knights should be pillars of piety. The religious knight, often a paladin, draws upon the strength of faith to overcome foes and find a way through hardship. Faith is considered a requisite of righteous behavior, and knights are expected to serve a deity as well as a worldly master. The path of faith is perhaps the hardest for some knights to endure.

- A knight is bound to complete any ecclesiastical order. Should she act to do so and succeed, she gains 1 point of honor (faith). If she fails or disregards the order, she loses 1 point of honor (faith).
- A knight shows allegiance to the church by defeating its enemies in personal combat. If the knight defeats such a creature singlehandedly, she gains 1 point of to honor (faith) for each point by which the creature's CR exceeds half her level. If the knight fails, she loses an amount of honor (faith) equal to her character level.
- Paladins and clerics are held more accountable than secular knights. They gain and lose double the normal amount of honor (faith).

JUSTICE: Knights courageously seek the truth and fair resolution in all things. Through clear thinking and careful action, knights bring justice to the condemned and the innocent alike. Valorous knights seek out justice by adhering to the spirit of temporal and spiritual laws.

- A knight must always be true to her word. If the knight breaks an oath, she loses an amount of honor (justice) equal to her character level.
- A knight should obey the laws of any kingdom she enters. If people see the knight following the laws to the detriment of herself (such as allowing herself to be arrested for a crime she did not commit), the knight gains an amount of honor (justice) equal to her character level. When he knight breaks such laws, she loses 1 point of honor (justice) each time.

LOYALTY: Good knights are soldiers first. They follow commands of their lieges and, should their lords command, march to a glorious death in their service. In the face of unswerving loyalty, no quest is too dangerous, no foe too challenging, and no adversity too great.

- A knight must always follow her lord's orders. Should she act to do so and succeed, she gains 1 point of honor (loyalty). If she fails or disregards the order, she loses 2 points of honor (loyalty).
- A knight must follow the orders of those people her lord serves. Should she act to do so and succeed, she gains 1 point of honor (loyalty). If she fails or disregards the order, she loses 2 points of honor (loyalty). When her lord's orders and his superiors conflict, she must decide whose to follow, suffering the penalty and gaining the reward depending upon whose order she chooses to follow.

For more ways actions can affect honor, see the Skills in the Campaign section.

Knights in armor must also contend with disease, heat, and insects. Magical protection can greatly augmenta knight's tactics under less-than-ideal conditions.

other knights components

Some additional elements common to a knights campaign are described below. Although each of these elements can play an integral part in a knights campaign, they can easily be introduced into a non-knights campaign as an added twist.

The Hunt: Hunting is a physical activity that has two purposes: The knight sharpens his warrior skills and captures food for the dinner table. When not in times of war, hunting also serves as a means of distinguishing the elite: Commoners hunt to survive, knights hunt as a luxury.

Hunts are typically held in an officially sanctioned wilderness reserved for just such a purpose. Sometimes the beast might be let loose within the confines of a lord's realm for the knights to hunt down. Other times, the knights might do a service for the area by hunting down a particularly fearsome monster.

Heralds sound the horn to let other hunters and spectators know the progress of the hunt. Animal handlers guide the hounds and hawks in hunting their quarry. Any beast might be hunted, and the most powerful hunters seek exotic game: aberrations, dire animals, beasts, magical beasts, and vermin.

SCUTAGE

When knights are not able to pledge their arms to their lord, some nobles and royalty accept the practice of scutage, or the shield tax. A scutage is a tax that acts as a substitute for military service, money that is typically used to hire mercenaries in the knight's place. Some kings collect scutage only from their barons, others collect it directly from the knights.

If a PC knight can't adventure or war on behalf of his lord because he is involved in another quest with the other PCs, perhaps the lord accepts scutage instead. Typical scutage might be 1,000 gp per level of the knight.

Hunts are one of the few knightly endeavors wherein the knight is not the star. The beast must be a worthy opponent; be it fleet of foot like the hart, ferocious like the boar, or clever like the fox, the animal hunted is just as important as the hunters. In a knights campaign, more fantastic beasts might be chosen for the virtues or vices they represent. What better way to display a knight's piety than slaying a diabolic monster?

If you are using the honor point system presented in this article, the outcome of a hunt is fairly straightforward. If the knight does not return by nightfall with his quarry's head, he loses honor (courage) equal to his character level. If the knight returns with the creature's head, he gains +1 to honor (courage) for each point by which the creature's CR exceeds half his level.

Courtly Intrigue: During periods of peace, court intrigue is the most common obstacle a knight will face. This kind of adventure provides numerous roleplaying opportunities.

A typical court has a multitude of courtiers who compete for the lord's favor. PCs who make their way into a king's court find they must defend their honor both on and off the field. Skills like Bluff, Innuendo, and Sense Motive are invaluable (see Skills in the Campaign). The code of chivalry must be carefully followed. Nevertheless, there are opportunities for combat in the form of duels of honor.

At court, the knight must defend her honor with her actions and words rather than with sword and shield. Knights acting as courtiers must regularly ensure that their holdings are safe: A lord might need to grant land to more worthy warriors, and a knight's standing is often only as good as her constant presence before her liege.

Romance is also a very worthy pursuit at court; some would say, the most precious of all. Knights who wish to court royal lords or ladies must tread carefully. Courtships can last months and must always be observed within the boundaries of chivalry and chastity. Passion is expressed not in actions but in words, and a smitten knight might spend much of her time composing poetry and purchasing fanciful gifts.

At court, the assassin's dagger strikes in the shadows, and his poison

kills in plain sight. Not all courtiers are honorable, and some gladly stoop to dastardly deeds. A knight with friends at court is a wealthier, healthier knight.

The Crusade: Crusades are a lot like normal warfare, only there is a religious institution backing the war. For neutral knights, this distinction might be meaningless, but for paladins, it can mean the difference between pleasing or angering a deity.

Crusades pay poorly, and quarter is rarely given, so ransoming is not an option. The knight must resort to looting or simply be satisfied with the gratitude of the church, which might reward the knight with land, blessings, or titles. If the knight is a paladin, or if a cleric is part of the entourage, then the entire crusade might be funded by the patron church. Additionally, successful crusaders might be excused from their 10% monthly tithe, if their church normally requires it.

Honor: To say that a knight's honor is her life is an understatement. The code of honor, whatever it might be, is one of the most important aspects of knighthood. Weapons and armor can be taken away, but a knight always has her honor.

This means that the life of a knight is not an easy one. Knights take the high road in all things, restrained by a code of honor that eschews cowardly tactics. Sometimes, this means putting the knight's life and the members of her entourage in jeopardy where a more cowardly retreat might be appropriate. To honorless opponents, a knight's actions might appear puzzling, especially to outsiders who do not understand the knight's culture.

Combat can also take place between two groups of honorable opponents. In this case, combat is a highly ritualized affair. Knights graciously ransom their defeated opponents, all the while respecting their honor. For a knight, the best means of spreading the word of her deeds is through her opponents.

The Tournament: Tournaments are important to the flavor of a knights campaign. They are an equitable means of keeping knights from killing each other during times of peace. After all, a knight's lifestyle centers around combat. Tournaments can be simple or intricate, peaceful or deadly, extravagant or commonplace. Whether a PC chooses to host a tournament or attend one, the opportunities for adventure are numerous.

Some tournaments have strict restrictions against those of common blood competing. Others are more lax and allow anyone willing to pay the entry fee to compete. Noble or not, competitors are ultimately judged by their skill on the field.

Most tournaments involve festivities as well. Tournaments attract a multitude of rich nobles along with their servants and family members.

Tournaments are more than games. Knights can lose equipment and even be taken hostage should they lose. Knights who violate the rules of a tournament can lose their horse or armor, or even be imprisoned for up to three years.

Tournaments aren't just for peaceful competition either. In the joust of war, enemies settle personal grudges during long sieges with deadly force. A tournament can consist of any combination of the elements mentioned above. See the Tournaments section below for more information about tournaments and how to run them.

Knights in Shining Armor

A knight's armor, weapons, and mount are as much a part of a knight's success as the knight. Yet not everyone can afford this kind of military power. Armor, weapons, and barding are expensive. Some knights spend their entire fortune on their arsenal. This places the terrifying power of the mounted charge exclusively in the hands of the nobility.

For PCs, starting gold might be nonexistent. In a campaign where PCs are part of a knight's entourage, all starting money goes to the knight. After all, he's their liege. The knight must invest all his money in equipping himself with a horse, armor, and weapons.

Armor: A typical knight's equipment includes a suit of armor for jousting, a suit of armor for courtly appearances, and a suit of armor for riding from place to place. The chainmail hauberk is a knight's primary form of protection. His helmet is usually solid iron, round or conical. On his left side he carries a long shield, which hangs from a strap around his neck and is gripped by a shorter strap with his left hand.

Melee Weapons: Knights usually carry a longsword in a wooden scabbard and a few secondary weapons, usually a light mace or axe and a lance.

Ranged Weapons: Knights do not typically wield ranged weapons for a variety of reasons. For some, it is a cowardly act to strike at a foe from a distance. For others, it is an inexpensive weapon, relegated to the common man.

Mounts: The most expensive part of a knight's equipment is his mount, usually a light or heavy warhorse. Armoring his mount appropriately is critical in surviving missile fire. Honorless opponents likely fire at the less-armored creature carrying the armored knight, leaving him unhorsed and at a disadvantage on the battlefield.

Knights often also have a pack horse just for their armor and weapons, a riding palfrey, and a pack horse for the rest of the knight's equipment.

Typical Gear: Below are lists of the typical gear carried by NPC knights of certain levels and the equipment a PC knight might hope to accumulate over time.

Standard Equipment*

Equipment	Cost
Backpack	2 gp
Bedroll	1 sp
Bit and bridle (2)	4 gp
Bucket	5 sp
Feed (2 days x2)	2 sp
Flint and steel	1 gp
Healer's kit	50 gp
Jug, clay	3 cp
Noble's outfit	75 gp
Pot, iron	5 sp
Rations, trail (4 days)	2 gp
Rope, hemp (50 ft.)	1 gp
Sack	1 sp
Saddle, military	20 gp
Saddle, pack	5 gp
Saddlebags	4 gp
Shovel	2 gp
Sewing needle	5 sp
Tent	10 gp
Torches (5)	5 cp
Traveler's outfit	1 gp
Waterskin	1 gp
Whetstone	2 cp
TOTAL:	180 gp

1st-Level Knight

Equipment	Cost
Barding, scale mail	200 gp
Chainmail	150 gp
Horse, light	75 gp
Lance, heavy	10 gp

Longsword	15 gp
Mace, light	5 gp
Shield, large, steel	20 gp
Standard equipment*	180 gp
Warhorse, light	150 gp
TOTAL:	805 gp

5th-Level Knight

Equipment	Cost
Barding, splint mail	800 gp
Full plate, masterwork	1,650 gp
Horse, light	75 gp
Lance, heavy, masterwork	310 gp
Longsword, masterwork	315 gp
Mace, heavy	12 gp
+1 Shield, large, steel	1,170 gp
Standard equipment*	180 gp
Warhorse, light	150 gp
TOTAL:	4,662 gp

10th-Level Knight

Equipment	Cost
Barding, plate mail	6,000 gp
Bit and bridle	2 gp
Feed (2 days)	1 sp
+1 Full plate	2,650 gp
Half-plate, masterwork	750 gp
Horse, light	75 gp
+1 Lance, heavy	2,310 gp
+1 Longsword	2,315 gp
Mace, heavy, masterwork	312 gp
Saddle, pack	5 gp
Saddlebags	4 gp
+1 Shield, large, steel	1,170 gp
Standard equipment*	180 gp
Warhorse, heavy	400 gp
Warhorse, light	150 gp
TOTAL:	16,324 gp

A Knight's Entourage

The knight's entourage revolves around the knight, her equipment, her horse, and her reputation. When the knight wins a tournament, completes a quest, or survives a war, the entourage can be assured that the next day will bring more food on the table. Although entourages are often servants of knights, genuine bonds of friendship are likely to form, especially because the knight must often rely on her entourage for survival.

Entourages act as the knight's social circle, her allies in combat, her eyes on the battlefield, her ears in the king's court, and more. Each member is specialized but equally important in keeping the knight alive and successful. Without an animal handler, the knight's warhorse might not be shod correctly. Without a smith, she might not be able to repair her armor quickly enough for a joust. It's the page that throws the knight her sword in an ambush, the herald who councils the knight on her courtly manner, and the priest who raises her from the dead when the knight has fallen. For descriptions of possible members of a knight's entourage, see the Classic Character Types section.

Player Character Knights

So what is there to do in a knights campaign? There are a wide variety of opportunities for knights in a campaign that centers on them as the stars. Knights campaigns offer a multitude of opportunities for adventuring parties, and there are many ways to use PCs

in a knights campaign. Here are a few examples:

Peasants: This party doesn't have a genuine knight to represent it. Peasants have a particularly hard time being accepted above their social class. In this knights campaign, PCs play peasants who wish to become knights; a role fraught with peril as their deceptions are always at risk of being revealed. Peasants in this role might end up acquiring a heroic reputation. Ironically, the more honor a peasant acquires, the more trouble he might find himself in as more and more attention is showered upon him.

Disguise, Bluff, and Forgery are important skills that allow PCs to discreetly enter tournaments, conceal a false knight's heritage, and even invent a fictional coat of arms. While this option is definitely more challenging, it also emphasizes roleplaying and gives some of the other classes more latitude. Ideally, the PCs might legitimately acquire knighthood or earn the sponsorship of a knight. This option is most appropriate for a low-level party.

The Entourage: Myth and legend typically casts the knight as a lone protagonist facing evil champions, dragons, and perilous quests. In reality, a knight was usually the front man for a group of specialists who supported their liege on and off the field. This group provides the perfect setting for an adventuring party. After all, the knight's entourage acts as a team, shares the same goals, and ultimately wants the knight to succeed.

The party can play the entourage for a knight. Knights use many servants to help them with all the work the knight cannot or will not do. The PCs can act as the knight's page, squire, armor smith, and so on. They follow the higher-level knight as he goes on quests, fights wars, or becomes involved in court intrigue. The party might need to rescue their knight after he is captured in battle or help him find new equipment when it's sabotaged before a tournament. In this option, all the PCs' starting money should go to the knight or another PC playing the knight. This option is appropriate for a low-level party.

Knights: Knights often band together on quests or in war to achieve a common goal. In this option, all the PCs are knights under a common liege. Characters with the Leadership feat can have an entourage of loyal followers. Other characters must hire lackeys or go without an entourage until they can afford it.

All knights should have detailed family histories. As part of the aristocracy, it's their job to know where they come from and who they represent. Players are encouraged to flesh out their backgrounds. In the case of multiple knights in a campaign, it's likely they're all related. This option is most appropriate for low- to mid-level characters.

Lords: As a lord, the knight's adventures take place primarily at his manor. The PCs might all have their own manors, or one might be a lord and all the others act as knights or advisors serving under him. Lords are often summoned to the King's court where they must engage in political intrigue. Marauding monsters or pillaging bandits must be dealt with, riots and uprisings must be quelled, besieged castles must be defended, and mysterious disappearances or murders must be solved. Occasionally, lords are called to war. This option is appropriate for a high-level party that has already established itself.

Freelances: In times of war, knights can sell their talents as freelances. A freelance entourage makes for a perfect PC party (see PC Roles). To distinguish themselves on the battlefield and easily identify each other, a knight and her retainers dress the same, wearing similarly colored clothing and heraldic devices. Alternatively, all the PCs might act as freelance knights. This option is appropriate for mid-level parties.

Renegades: Archetypical black knights, this party might have lost its liege to warfare, a siege, or revolution. In any case, the knights are usually landless and without access to funds. The PCs might be freelances, but maybe the death of their lord has lead them to be outcasts, hunted and challenged by every legitimate knight.

Alternatively, the PCs could be mysterious warriors who, through magic and guile, disappear after winning tournaments and arrive in the nick of time to save the day. Being a renegade knight is a difficult life, but an exciting one. This option is appropriate for mid- to high-level parties.

CLASS ROLES

When a campaign focuses on or features knights of the European mold, it helps to alter the players perceptions of the core classes.

FOR YOUR CHARACTER

It's easy to adapt elements of Campaign Components articles to create and roleplay great characters. Here's a little advice to help you make your character more chivalrous:

A New Character

Step 1: Check with your DM. Ask her if a knight character is appropriate for her campaign. Show her this article, and see what elements she wishes to adopt for her campaign.

Step 2: Create your character. If you want to play a bachelor or an established knight, you might want to play a paladin or a fighter. You could be a member of any class, but these two are the best choices to quickly establish your character as a knight, especially if the other players aren't playing knights.

Step 3: Play it up. Roleplay your knight like you would expect a knight from Arthurian legend to act. Follow the code of chivalry and abide by the honor point system, even if your DM decides she doesn't want to use it in her game. It's okay to go a little overboard in the beginning; once the other players know the character you are trying to portray, you'll be able to highlight the differences that make your character unique.

A Continuing Character

Step 1: Check with your DM. Ask if there are existing orders of knighthood your character might be able to join or if she might work with you to create one.

Step 2: If your DM likes the idea of you playing a knight, wait patiently and be on the lookout for the opportunity for your character to become a knight or serve a knight as a squire. Your DM might want to introduce the idea of knights gradually.

Step 3: Play it up gradually. If your character's identity changes overnight, it will seem false to other players and strange to their characters. Begin by following the rules of chivalry and work up to the honor point system's guidelines of behavior. By the time you become a full-fledged knight, it will seem like a natural evolution. Later, you might gradually return to your old ways, a scenario rife with roleplaying possibilities.

FOR YOUR CAMPAIGN

It's easy to adapt elements of Campaign Components articles for use in your campaigns. Here's a little advice to help you bring knights to the round table:

A New Campaign

Step 1: Pique your players' interests. Use this article as a player handout, and describe how your campaign differs. Invite your players over to watch movies with a knightly theme like *Excalibur, A Knight's Tale, First Knight, Jabberwocky, Monty Python and the Holy Grail, The Mists of Avalon, Dragonheart, A Lion in Winter,* or *The Messenger.*

Step 2: Decide the fundamentals. How similar will your campaign be to medieval Europe and the information presented in this article? How are your knights different? Who is allowed to be a knight?

Step 3: Design the world. You can start small, perhaps only designing where the PCs come from and the fundamentals of the kingdom where they live. If you use knights of the European mold, pay special attention to the hierarchy of the nobility and where the player's characters are going to fit in.

A Continuing Campaign

Step 1: Decide the fundamentals. Have knights always existed, or are they a new idea? Will the first knights the PCs meet be allies, enemies, or a neutral force?

Step 2: Look for places and people in your campaign the players have not dealt with. Knights will fit more seamlessly and realistically into your world if you don't have to alter or explain past events to fit a new element.

Step 3: Begin with a bang. The concept of knights and knighthood can be hinted at in earlier sessions, but the players first encounter with knights should be an exciting event that plunges them deep into the world of chivalry. Perhaps the players hear of a tournament or come upon a black knight who has set up a pas d'armes on a bridge they need to cross. Although clichéd, a situation like this is immediately recognizable as an encounter with knighthood.

Adept: Adepts are typically part of the same organizations that clerics, sorcerers, and druids belong to. They might be more sedentary spellcasters or constitute the local representative of the ecclesiastical hierarchy.

Aristocrat: Aristocrats are the rest of the non-combatant nobility. Noble knights are typically aristocrat/fighters, capable of assuming a haughty demeanor on and off the battlefield. Kings, princes, and courtiers with no other useful skills are members of the aristocrat class.

Barbarian: In the world of knights and chivalry, barbarians are often outside the social structure of knighthood and nobility. Although many barbarians are exceptional horsemen, lancing rarely comes naturally to them, but when it comes to the brutal world of melee combat, barbarians excel. Barbarians might be fighters from a "less civilized" culture, or barbarians could be knights who love combat but find the Code of Chivalry an onerous burden.

Bard: At home in the courtly and polite society of a knights campaign, the bard is able to do what he does best: socialize.

In a world where music, poetry, and the spoken word are valued among the educated and commoners alike, the bard is as effective off the battlefield as a paladin is on it. The bard is most at home as a troubadour, using his musical and personal talents to enchant, encourage, and influence the court around him.

In times of conflict, the bard acts in the role of herald. With his extensive knowledge, a herald keeps heraldic devices straight on the battlefield, talks up his knight, and acts as the mouthpiece for his patron. Some rare bards might mix words and weapons, composing poetry about the foes they defeat in battle.

Cleric: Clerics have an important place in a knights campaign. Often knights themselves, clerics lead the nobility on the righteous path. In times of Crusade, clerics are a knight's best friend. They tend wounds, forgive sins, and bless the dying. Clerics who are on Crusade typically lead knights from place to place, relay orders from the Church, and ultimately provide ecclesiastical authority over a holy war. In times of peace, clerics serve as advisors and healers, helping the nobility to rule justly and healing the wounds they suffer on hunts and from tournaments.

Commoner: Commoners handle all the menial tasks that the knight does not. They round out militias, work the land, and pay allegiance to the knight.

Druid: Admired for their wisdom and esoteric knowledge, druids sometimes act as advisors to the nobility. They counsel kings on natural disasters, are sought out by knights for advice on difficult quests, and perform miracles of startling power.

Expert: Experts are the burgeoning middle-class of a knights campaign. Irritating to aristocrats, who see them as a threat to power, experts have money, education, and skills that do not bind them to the land. Instead, they congregate in cities and towns, selling their services, gathering into powerful guilds, and influencing king and crown through the application of their talents.

Fighter: Fighters constitute the bulk of the knightly population. As warriors, they are typically brutal and effective. At court, they strive to be well-rounded courtiers in literature and culture. Chivalry separates the knight from the mercenary.

Mercenaries, on the other hand, are fighters without honor. Usually of lower birth or from other countries, mercenaries are respected for their prowess on the battlefield, but sneered upon in court.

Monk: Although the monk's exotic fighting style and skills ultimately originated in a civilized world, such skills are strange in the world of knights and castles. Unarmed martial arts styles are looked upon with suspicion. Nevertheless, if a monk can prove her mettle on the battlefield, she can earn the grudging respect of her more traditional companions.

Paladin: Paladins embody the epitome of chivalry, of pious devotion to one's deity, and, from an outsider's perspective, the most violent aspects of zeal. Paladins are leaders, not content to simply follow orders like a fighter or compose poetry like a bard. They have a divine connection with their deities in a way that reinforces their military tactics as well as their faith.

Paladins are usually, but not always, tied to churches. As holy knights, these warriors live in monasteries and work in groups on and off the field. They lead other knights into battle with brutal effectiveness. Should a paladin find himself in need, a cleric attends to his spiritual and physical wounds.

When a paladin isn't tied to a church, his life is a much lonelier one. This is the mystically bestowed knight, holy because of his faith rather than his ecclesiastical

duties. Most other nobles are wary of these paladins.

Paladins are ultimately looked upon as heroes in times of war and with deep suspicion in times of peace. Paladins who are not engaged in war often try to extend their authority to other venues of society, with mixed results. If a paladin isn't careful, jealousy of his divine insight can lead to trouble.

Ranger: Rangers are the royal hunters, animal handlers, and scouts in a knights campaign. Although they are typically rougher around the edges than the average warrior, they are no less respected.

Rangers can also be less charitable in their dealings with animals. Rangers who are not training animals can usually be found slaughtering them for sport. Hunting is a popular royal pastime among the nobility, and they look to their rangers for entertainment. Nobles are also fond of exotic beasts. Rangers retrieve such beasts and put them on display.

Perhaps the ranger's most valuable expertise is with creatures that are more mundane: the falcon, the dog, and the warhorse. All these beasts have useful application in a knights campaign, and rangers are the best at finding, raising, and training them.

Rogue: The rogue is the commoner gone bad: a bandit, a pickpocket, a thief, or a scoundrel. Almost always of lower class, rogues often make the most compelling heroes, as they achieve acts of greatness that transcend their station.

Sorcerer: Sorcerers are most valued for the success they can bring to a knight's endeavors, be it through charms, combat magic, or magical defense. Should a knight accept a sorcerer, it is likely her talents will be frequently called upon to turn the tide of battle. Knights must be wary that reliance on magic does not violate the Code of Chivalry, however.

Wizard: When magic is involved, knights tend to treat spellcasters like secret weapons. If one king has a court wizard, his rivals will too. Wizards must tread carefully in the world of words and steel; a court wizard is just as likely to be called upon to defend his lord against an opposing spellcaster as a knightly champion might joust on the field for the same honor.

Warrior: Not everyone who wields a sword is a knight, and not everyone who isn't a knight is a commoner. The warrior represents the person in between—the person who has some skill in combat but is not a professional. In the violent world of the knight, warriors might be very common or, if the knight's lord has been successful in keeping the peace, warriors might be rare.

Character Races

Each of the races in the *Player's Handbook* might have different kinds of knights. Here are some sample ideas:

Dwarves: Dwarves are not typically horsemen. Instead, dwarves focus on the military aspect of knighthood. Dwarf knights forge and name all of their armor and weapons. For a dwarf, it is not enough to simply display such magnificent tools of destruction; their craftsmanship is demonstrated in their application on the battlefield. Dwarves favor gothic, fluted full plate armor and bludgeoning, spiked weapons. Dwarves consider the destruction or capture of their equipment to be a grave loss of honor.

Elves: Elves take a different approach to knighthood. While they certainly appreciate a fine steed and a beautiful suit of armor, elves are much more concerned about their mobility. Not content to clomp around in heavy accoutrements, elven knights value speed over the ability to inflict damage. Thus, elven knights favor bows and long swords over lances and greatswords. They favor mithril as an armor material and prefer chainmail to full plate. Elven knights make especially deadly mounted archers.

Gnomes: Also called "clockwork knights," gnome knights enjoy the opportunity to field test their inventions. Gnome knights don't fit the typical paradigm of a knight: Their armor is filled with a multitude of gadgets, and no weapon has a single purpose. Gnome knights enjoy double weapons, items with hidden qualities, and most of all, firearms. Gnome knights consider alchemist's fire, smokesticks, tanglefoot bags, and thunderstones to be honorable weapons.

Halflings: Halfling knights emphasize defense and guardianship. They protect homesteads and act as guides to halflings who are traveling between

destinations. Like elves, halflings put less emphasis on armor and more on mobility. For a halfling knight, keeping those he protects alive is much more important than personal honor; thus, a halfling knight might flee once his charges are safe.

Half-Orcs: Half-orcs greatly enjoy the fearsome appearance and deadly beauty of a mounted knight on a warhorse. Therefore, they tend to breed brutish, ferocious heavy warhorses and clad them in black plate barding. Their riders are no better; half-orcs favor jagged blades, spiked armor, and shields covered with scowling faces.

Half-Elves: Half-elven knights mix the best qualities of elves and humans on the battlefield. They value mobility but do not sacrifice so much that they lose the awesome presence of a mounted knight. Half-elven knights create full plate armor that is both as functional in war as it is beautiful to behold. Half-elven knights are skilled in the bow and the spear, using the spear as a knight would a lance.

Classic Character Types

The character types presented below provide guidelines that help define each member of the entourage and other character types important in a knights campaign. Players can use these ideas as the basis for their character concepts in a knights campaign, and DMs can use them to generate believable NPCs.

Animal Handler

Animal handlers are specialists in training the knight's horse, war dog, or hunting falcon. Although her specialty might vary, the animal handler's role does not: She is in charge of keeping the animals fed, groomed, and out of the way until they are required.

Animal handlers can be the keepers of many kinds of animals. Falconers groom two types of falcons: true falcons, including the lanner, merlin, gerfalcon, peregrine, and saker; and the short-winged hawks, including the goshawk and sparrow hawk. Some brave souls seek out the eggs of more exotic flyers so that they imprint on the falconer. Such exotic falcons can include the arrowhawk, cockatrice, giant eagle, giant owl, pseudodragon, and stirge.

Berners train several kinds of dogs, including lymers, brachets, alaunts, and greyhounds. Berners who are able to procure exotic puppies might train blink dogs, hell hounds, shadow mastiffs, winter wolves, worgs, or yeth hounds.

Ostlers train both destriers (the combat horse of choice) and palfreys (the riding horse). Ostlers and knights alike might seek out exotic mounts, including the griffon, hippogriff, howler, nightmare, pegasus, and unicorn.

Combat: Animal handlers join in combat when they need to, usually taking up the sword alongside the animals they train. Falcons aren't particularly useful in warfare, but a master of hounds will certainly be behind them as she fights alongside the knight. If an animal handler's specialty is horses (an ostler), then she's usually most effective from horseback. Although animal handlers value their animals, they value their liege more, and thus animals are ultimately expendable in combat.

Recommended Classes: Expert, ranger, druid.

Recommended Prestige Classes: Tamer of Beasts (from *Masters of the Wild*).

Recommended Feats: Armor Proficiency (light), Mounted Combat, Ride-by-Attack, Spirited Charge, Track, Trample.

Recommended Skills: Animal Empathy, Handle Animal, Ride, Wilderness Lore.

Goals: Animal handlers are continually seeking to train their animals to greater feats. Animals can be entered into contests just like knights in jousts: falcons hunting rabbits, dogs hunting foxes, and so on. An animal's win reflects well on the entire entourage. Animal handlers do best in outdoor adventures. Animal handlers can also be called upon to find a rare beast for their master to compete with—raising a hellhound pup is no small feat!

Courtier

Courtiers constitute the bulk of a lord's court. They advise their lord, act as servants to higher royalty, and ultimately act as the social circle for the upper tier of society. Courtiers make powerful friends and even more powerful enemies.

Combat: Courtiers can be very poor at combat in a well-established court. Alternatively, they might be well-trained warriors. Regardless, most courtiers prefer words to weapons.

Recommended Classes: Aristocrat, bard, rogue.

Recommended Prestige Classes: Spymaster (*Song and Silence*).

Recommended Feats: Alertness, Leadership.

Recommended Skills: Bluff, Diplomacy, Gather Information, Innuendo, Knowledge (nobility and royalty), Listen, Sense Motive, Speak Language.

Goals: Courtiers might have many different kinds of goals both selfish and selfless. Most are at court to influence the policies of the nobility in some fashion.

Herald

Heralds are part public relations expert, part announcer, and part writer. Heralds usually do the talking for an entourage. Educated in letters, they write epics of the knight's adventures, advertise the knight's services, and announce him at tourneys. Heralds are usually excellent speakers and inveterate hams, always putting on a show.

Combat: Most heralds avoid fighting whenever they can. Their most dangerous weapon is their sharp tongue, not their blades. On the other hand, heralds need to be on battlefields to convey messages, recognize heraldic arms and armor, and otherwise keep their liege aware of who is the enemy and who is not.

Recommended Classes: Bard, expert, rogue.

Recommended Prestige Classes: Royal herald (*Dragon Annual* #5).

Recommended Feats: Skill Focus (one of the recommended skills)

Recommended Skills: Bluff, Decipher Script, Diplomacy, Forgery, Gather Information, Innuendo, Knowledge (nobility and royalty), Perform, Read Lips, Speak Language, Use Magic Device.

Goals: Heralds are usually the only people in the area literate in more than one language and thus find scrolls very interesting. Ancient shields, seals, and insignias are also of great value, especially if the herald is trying to prove his liege's ancestry to an ancient hero.

Knight

Knights are leaders. They decide which tournaments they want to fight in, after

they ask the herald about the competition. They determine what crusade to go on, after they ask the priest for his holy advice. They determine when they need to go questing for more cash, after the smith explains how much gold they need to repair their arms and armor. Knights are ultimately in control of the money flow, and that makes them, for better or for worse, the leaders of an entourage.

Combat: Knights see every combat as an opportunity. In warfare, knights lead their entourage and rely on it heavily. Their animal handlers handle the war dogs in combat, their heralds determine who they should be fighting, their pages hold their banners, and their squires watch their backs.

Recommended Classes: Aristocrat, fighter, paladin.

Recommended Prestige Classes: Knight of the chalice, knight of the middle circle (*Defenders of the Faith*); cavalier, knight protector of the great kingdom, warmaster (*Sword and Fist*); purple dragon highknight (*Dragon Annual* #5); knight of the scale (*Dragon* #296).

Recommended Feats: Armor Proficiency (heavy), Leadership, Mounted Combat, Power Attack, Ride-by-Attack, Shield Proficiency, Spirited Charge, Trample, Weapon Focus, Weapon Specialization.

Recommended Skills: Diplomacy, Handle Animal, Intimidate, Knowledge (nobility and royalty), Knowledge (war and tactics), Ride.

Goals: When not questing or at war, knights hone their deadly craft. During peacetime, this means competing at tournaments, and thus ensuring a living for herself and her entourage.

Page

At ages of anywhere from five to eight, a young noble is chosen for knighthood and apprenticed to a knight. Pages act as messengers between households and between knights at tourneys. When in battle, the page holds his master's banner or even wields a bow. Pages serve meals at the knight's table, clean and maintain the knight's armor, and in turn learn the rules of war and etiquette from the knight. It's a lowly position, but a knight's got to start somewhere.

Combat: Pages avoid combat, mostly, because they tend to be inexperienced. When combat erupts, they can usually be found hiding behind the squire, who is tasked with protecting the entourage.

Recommended Classes: Aristocrat, fighter, paladin, ranger, rogue, warrior.

Recommended Feats: Alertness, Dodge, Improved Initiative, Lightning Reflexes, Mobility, Run.

Recommended Skills: Handle Animal, Hide, Intuit Direction, Listen, Move Silently, Spot.

Goals: Pages are aspiring knights, often only children, which makes their lives full of challenges and wonder. Pages who are on the battlefield do their best to stay out of melee combat, which is why many end up having more in common with rogues than knights.

Priest

There are two kinds of priests who accompany knights: warrior priests and councilor priests. As warriors, priests take up arms in conjunction with other holy warriors for a religious cause. They act as spiritual authorities and often determine the knight's path in war.

Councilor priests, on the other hand, accompany wandering knights as spiritual advisors who refrain from combat. In both cases, the priest is a learned presence who can read, write, and record the knight's deeds . . . so long as they're moral.

Combat: A priest's role varies depending on why he's with the knight. If he's a warrior priest, then he's probably on a crusade with the knight and gleefully joins in battle to crush the heathen foe. If he's a councilor priest, then he often avoids combat.

Recommended Classes: Adept, cleric, paladin.

Recommended Prestige Classes: Church inquisitor, hospitaler, templar, warpriest (*Defenders of the Faith*).

Recommended Feats: Armor Proficiency (medium), Extra Turning, Iron Will, Leadership.

Recommended Skills: Diplomacy, Gather Information, Heal, Knowledge (religion), Speak Language.

Goals: For knights on crusade, a priest is invaluable in making sure the crusading religion's objectives are met. In religious matters, the priest is actually in a more authoritarian role than the knight. Warrior priests seek to engage other religious belief systems in combat, retake holy places by force, and defend churches and monasteries. Councilor priests guide the knight on pilgrimages, retrieve religious artifacts, and convert the misguided.

Smith

For wandering knights, smiths are a luxury. Few locations have forges where a smith can practice her craft. At tourneys, smiths are invaluable in repairing armor quickly lest a knight be thrown out of the tournament. Smiths are ultimately the engineers of a knight's success, where the test of her steel can literally mean life or death in warfare.

Combat: Smiths are not combatants by nature, but they have intimate knowledge of weapons and armor. Some smiths choose to take up weapons alongside their lieges.

Recommended Classes: Expert, fighter, warrior, wizard.

Recommended Prestige Classes: Weapon Master (*Sword and Fist*).

Recommended Feats: Craft Magic Arms and Armor, Skill Focus (Craft [armorsmithing or weaponsmithing]), Sunder.

Recommended Skills: Appraise, Craft (armorsmithing), Craft (weaponsmithing), Profession (smith).

Goals: Smiths are forever on quests to get the next better hammer, anvil, and armor. They don't seek to wear the armor, and they would probably be horrified if their knights chose to wear the armor of fallen foes. On the other hand, the retrieved armor of a relative or a great champion (to whom no one else can lay claim) is certainly worthy of study. First and foremost, smiths want to keep the knight's armor and weapons in the best shape possible. A blow to the knight's armor is a blow to the smith's ego.

Spy

Spies can be out for themselves or in the employ of another lord's court. A spy uses people as camouflage to get the information he needs, usually by disguising himself as a courtier. Most spies work outside the Code of Chivalry, which makes their employ a dangerous gamble and their discovery all the more disastrous.

Combat: Spies can be assassins when required. Some stop at nothing to conceal their identity, especially if it means dishonor to their lord.

Recommended Classes: Aristocrat, bard, rogue, sorcerer.

Recommended Prestige Classes: Assassin, shadowdancer; spymaster (*Song and Silence*).

Recommended Feats: Alertness, Run, Silent Spell, Still Spell.

Recommended Skills: Bluff, Diplomacy, Disguise, Gather Information, Hide, Innuendo, Knowledge (nobility and royalty), Listen, Move Silently, Open Lock, Read Lips, Scry, Search, Sense Motive, Speak Language, Spot.

Goals: Spies have many goals, but all are masters of deception, and they do their utmost to maintain their webs of lies. While some spies work for the highest bidder, the vast majority of spies are permanent servants on retainer by members of the nobility.

Squire

At the age of fourteen, a page is eligible to be a squire. Squires act as both servant and fellow warrior. If there is no ostler, a squire takes care of the horses. If there is no cook, the squire prepares the food. If there is no page, a squire takes care of the knight's armor. If there is no smith, the squire repairs and cleans the knight's weapons. At the tourney, the squire is in charge of the extra lances and helps the knight get into and out of armor. In war, a squire protects her master's flanks and drags his unconscious body or corpse off the battlefield. Some squires are assigned to knights to one day achieve the position themselves, while others are lifetime squires.

Combat: Squires specialize in protecting their knight's flanks. When there is more than one squire, they split their duties: one protects the noncombatant members of the entourage, one watches the knight's flanks, and others fight alongside him. It is not uncommon for squires to engage enemy knights in melee; in war, nobles die just like commoners.

Recommended Classes: Aristocrat, fighter, paladin, warrior.

Recommended Prestige Classes: Devoted defender (*Sword and Fist*).

Recommended Feats: Armor Proficiency (heavy), Mounted Combat, Ride-by-Attack, Shield Proficiency, Spirited Charge, Trample, Weapon Focus

Recommended Skills: Craft (armorsmithing), Craft (weaponsmithing), Handle Animal, Heal, Profession (cook), Ride, Spot.

Goals: Squires are inseparable companions of knights, and as such, they go where knights go. Squires wave the polearm while the knight hacks away at a dragon, drag the knight out of battle when he loses, and take care of the warhorse when the knight runs off on foot.

Skills in the Campaign

Certain skills might have slightly different uses in a knights campaign. Here are some examples.

Bluff: This is the courtier's weapon. The success of a bluff can mean the difference between a grant of land and a beheading. A failed bluff can be disastrous in public, especially when speaking to someone of higher rank. A character who fails a Bluff check in court loses 2 points of honor (justice).

Diplomacy: The bread and butter of courtiers, this skill is critical to eating with the right fork, knowing the correct dance, and flattering a noble at just the right time. Almost all nobility

in a king's court have this skill. The few blustery nobles who do not possess the skill are typically loners who live in castles at the outskirts of the kingdom (their lack of Diplomacy might even be the reason that their holdings are far from court). A failure that reduces an NPC's reaction to Hostile provokes a challenge to settle differences on the field, either by the person offended or his champion.

Forgery: Forgery's most common application is in feigning nobility. Many lower-class knights have gotten their start by pretending to be nobles. A would-be knight can purchase forged royal papers for 100 gp. The Dungeon Master rolls the NPC's Forgery skill check, modified by a bonus of +1 per 100 extra gp spent on the forgery. Heralds almost always have the forgery skill—not to propagate its use, but to detect fake heraldic devices. A knight caught using a forgery loses an amount of honor (justice) equal to his character level.

Handle Animal: Falconers, berners, and ostlers use the Handle Animal skill to teach their animals to do simple tasks like attack, come, down, guard, heel, track, and stay (DC 15) or more complex tasks, such as fetch, perform, and make strategic attacks (DC 20). See *Masters of the Wild* for more tasks to teach animals.

Intimidate: Intimidation comes into play long before a battle. Knights who make a public challenge make an Intimidate check. Success means the intimidated NPC apologizes for the slight and backs down. Failure means the NPC accepts the challenge to personal combat. PCs can, of course, react however they choose.

Knowledge (Nobility and Royalty): Entering into a royal party can be disorienting to a foreign visitor. PCs can make Knowledge checks to identify the name, rank, and lineage of nobles they encounter. If a PC fails to identify the noble, he can Bluff his way through with a penalty equal to the amount by which he failed his Knowledge check.

Wilderness Lore: Among the aristocracy, hunting is as much a legitimate sport as jousting. Falcons typically hunt hares, snipe, partridge, cranes, and ducks. Hounds hunt stags, deer, and boars. Hunters in competition to catch quarry make opposed Wilderness Lore checks.

Tournaments

Tournaments breathe life into a knights campaign. They encapsulate the essence of what most people think of knights, and a single jousting tournament can set the tone for a whole campaign. With the guidelines and rules below, you can create your version of the tournament and bring the atmosphere of shining armor and chivalry to your game in an instant.

Hosting a Tournament

Usually announced a year or more in advance, a tournament is the central part of some other celebration, such as a noble marriage, coronation, or birth celebration. Few tournaments are complete without dances, parties, and other entertainments.

At the location of the tournament, coats of arms are displayed outside of a large building with shields representing the type of competition. Opponents who wish to compete in a particular event send a representative with a baton to touch the appropriate shield. Officials then examine the proposed contestant's qualifications (usually, a document indicating the knight's noble birth) and, if satisfied, take down the name of the knight. Entering peaceful tournaments comes at a cost, usually about 10 gp per contest entered.

On the day of the tournament, contestants ride to the lists unarmed except for staves, with their banner bearers carrying furled banners. There, each knight raises her right hand and swears to obey the rules of the tournament.

Four judges typically sit in observance on a raised dais. Three other stands hold knights, esquires, and royal archers of the guard to keep the tournament under control. On the opposite side of the field, the mayor and aldermen take their seats. Also in attendance are the constable and

EXAMPLE TOURNAMENT PRIZES

Prize	Value
Gold and ruby ring	4,000 gp
Golden wreath with aquamarines	3,200 gp
Heavy warhorse with half-plate barding	2,800 gp
Masterwork full plate with ornamental engraving and gold embossing	1,850 gp
Masterwork bastard sword	335 gp
Two trained wardogs (riding dogs)	300 gp
Masterwork large steel shield	170 gp
Trained hunting falcon	50 gp

JOUSTING IN D&D

The Question: The normal rules of mounted combat in D&D allow for jousting, but unhorsing a foe with an attack is very difficult. According to the rules presented in the *Player's Handbook*, a rider must make a Ride skill check (DC 5) to remain in the saddle after suffering damage. While very low-level characters have a slim chance of unhorsing a foe with an attack, a few ranks of Ride makes being unhorsed in a joust impossible.

Initiative and round-to-round combat presents a similar problem. Jousters can't move toward one another at the same time and meet in the middle like they do in real life.

So, how do you simulate medieval jousting?

The Answer: The additional rules presented in this article fill in the gaps for how jousting should be handled. The possibility of unhorsing a foe is more realistic when damage increases the DC, and the action options available to jousters mean that in most cases they will meet somewhere in the middle, but there's always the possibility that a jouster might be caught before he's ready.

Other Answers: You might prefer a less complicated solution. In such a case, you can simply assume that both jousters charge and meet somewhere in the middle. The knight who wins initiative attacks first. Damage is dealt and Ride checks are made.

Alternatively, you might prefer a more complicated system for unhorsing a knight. In this case, a knight who successfully hits a foe during a joust knocks the foe out of the saddle using either the bull rush or trip action, depending on which you think is more fair. The damage inflicted might apply as a bonus to the opposed check. Should you use either of these systems, consider not allowing them to be applied to normal combat attacks or limiting them to attacks with a lance. Otherwise, it might be too easy to knock a foe from a mount during normal play.

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the marshal of the lists. The constable's guard of eight mounted men-at-arms take their place, together with a crowned king-of-arms and herald at each corner. Heralds and kings-of-arms identify coats-of-arms and cry out the names and war cries of individual combatants. They also answer questions asked by lords and ladies in the stands.

Types of Tournaments

There are a variety of tournament types that PCs might attend or compete in. They can work in support of a knight entering the competition or enter the competition themselves. The tournament can include any of the tournament types mentioned below. Winning a contest awards contestants a number of points. Dishonorable actions cause contestants to lose points. At the end of the tournament, prizes are awarded to the knights who did best in the individual contests, and a special prize is awarded to the knight who did best overall.

Behourd: This combat, much less formal and dangerous than other tournament types, is typically used to train young knights and squires. Because of its less brutal nature, the behourd is also used on special occasions such as knightings, coronations, weddings, and other social events. Two contestants fight on foot using clubs. Rules are adjudicated according to the Melee Disqualifiers sidebar. Each successful bout awards the winner three points.

Running at the Rings: Twenty-four rings are hung in pairs from a frame at the center of the tilting grounds. Each mounted competitor runs at the rings individually in turn. The knight rides along the tilt and aims his lance at a ring, hoping to spear that ring and one behind it. The rings come free when the weapon's point passes through the loop. Each knight attempts to spear two rings with his lance with each pass.

A ring loop has an AC of 13, and as the ring twists and moves slightly on its cord, a contestant does not gain the usual +4 bonus to hit an immobile object. A contestant charges up to the ring frame on one round and uses his partial action to attack one ring. On the following round, the rider must continue his movement, attacking a second ring before moving—without the charge action's +2 bonus to hit.

Knights continue to charge at the rings, in order, until all 24 are captured. One point per ring is awarded to the knights.

Javelin Toss: Before knights used lances, they used long spears or javelins. This event tests the knight's skill with such weapons. Each knight gets one pass at a target with four concentric circles. The knight hurls the javelin at the target as he passes.

A contestant takes a double move with his mount along a line usually 40 feet from the target, throwing the javelin at the midpoint of the move. Such attacks suffer a -4 penalty as per the normal rules for making ranged attacks while mounted on a creature taking a double move.

The bulls-eye has an Armor Class of 13. Missing by 4 or less results in a hit on the inner ring. Missing by 5 to 6 results in a hit on the next most outer ring. Missing by 7 results in hitting the outermost ring.

Missing the target entirely causes the knight to lose 1 point. Hitting the outermost ring causes no loss or gain of points. Hitting the next ring inside nets the knight 1 point. If the javelin strikes the ring around the bulls-eye, the knight gains 2 points. Hitting the bulls-eye earns the knight 3 points.

Sometimes the contest is made more difficult by moving the target farther from the path of the riders (increasing the number of range increments) or by making the riders throw their javelins while at a full gallop (causing riders to suffer a -8 penalty to hit). The set up of the contest is described by heralds when knights sign up for the tournament.

Joust: Jousts involve mounted knights crashing into each other with lances. In most jousts, the combatant rides with the tilt on his left side and his lance held under his right arm. He points the lance across the tilt as his opponent charges from the opposite direction on the opposite side of the tilt.

Jousting is much more complex than it might appear to spectators. Jousters are set up at a distance large enough that they must both make at least a double move to reach one another.

The beginning of the joust is signaled by a noble or herald, and the jousters then roll initiative. The winner has several options:

- Delay action until the opponent acts and then charge.
- Move forward and ready a partial charge for when the opponent moves within range.
- Attack the opponent without the benefit of a charge, after having the mount run to reach the opponent.

Note that if the knight carries a shield (most do), he must make a Ride check (DC 5) to guide the mount with his knees. His

opponent then responds in kind, moving to attack, charging if possible, or making a full attack if the knight rode all the way across the field to strike right away. This represents the first of three passes, and it lasts 1 round. Should the knights continue the melee longer than 1 round or delay too long before jousting, it is considered bad sportsmanship, and they both lose 1 point for that pass. Should it be obvious that one knight is at fault, that knight loses 2 points and the other knight gains whatever points he would have gotten for the pass.

Jousting knights attack one another, losing and gaining points in several ways:

1. A knight gains 3 points for disarming his opponent.

2. A knight gains 3 points for breaking his opponent's lance (heavy lances have a hardness of 5 and 5 hit points).

3. A knight gains 2 points when he confirms a critical hit.

4. A knight gains 5 points for unhorsing his opponent. Each time the rider in a joust takes damage, that contestant must make a Ride skill check (DC 5 + the damage suffered). Note that a military saddle grants a +2 circumstance bonus to this check. Failure results in the rider falling from his horse, sustaining 1d6 points of damage from the fall unless the rider makes another Ride skill check (DC 15) to soften his landing.

5. Knocking your opponent unconscious (or killing him in a joust of war) gains a contestant 10 points in addition to the 5 a contestant might gain for unhorsing the foe. If knocked unconscious but not unhorsed by damage, a rider has a 50% chance to stay in the saddle (75% for a military saddle). Staying in the saddle while unconscious not only prevents your opponent from gaining points, it prevents damage from falling from the horse.

6. If a rider uses the mount as cover, he loses 1 point.

7. Rolling a 1 on an attack roll with the lance results in the rider striking the tilt and losing 2 points. Hitting the tilt a second time causes the loss of 3 points. Hitting the tilt three times causes the contestant to be disqualified.

8. Striking the opponent's mount is cause for immediate disqualification.

9. Using the mount to attack an opponent is grounds for disqualification.

There are four kinds of jousts:

- The Joust of Peace. Jousters run along a tilt, left-to-left side. This is the standard, peacetime tournament. There might be over a hundred knights who participate over several days in elimination sets. On the final day of the jousts, the survivors joust each other for the title of grand winner of the tourney. Jousters must always strike for subdual damage. Causing normal damage is grounds for immediate disqualification.
- The Joust of War. In a joust of war, knights run in field armor with sharp lances. This joust is similar to a joust of peace, except it is held with a real enemy, usually before or in lieu of a battle, with real weapons and to the surrender or death of the opponents. This form of entertainment is often put together during a siege to settle differences in honorable battle.
- The Joust at Large. Unlike the other jousts, this joust does not involve a tilt or barrier to protect the horses from crashing into each other. Knights charge across a large field at each other with lances. Once the lances have been used, the knights draw a melee weapon of choice and continue the combat. A knight defeats an opponent if he hits him three times. Each hit is worth one point. The knight or team with the most points when the dust settles is the winner. All contestants must attack to subdue, and contestants are disqualified as described in the Melee Disqualifiers sidebar.
- Pas d'Armes. In a pas d'armes, a knight establishes lists near his home. He then declares the beginning of the pas d'armes at an event or celebration. His servants announce to any other knights passing through that they are challenged to a joust before they can pass. Every knight entering the area has to joust against the host and his retainers before leaving.

Pas d'armes are the ultimate "call out." Nobles who hear of such a challenge bring their entire entourage to witness the epic battle that ultimately takes place. It is the host's responsibility to arrange for shields, weapons, and even armor for all challengers.

A pas d'armes lasts for a certain, previously announced, number of passes. The number of required passes can sometimes be several hundred, making the pas d'armes last for months.

MELEE DISQUALIFIERS

Certain actions cause contestants to be disqualified from melee contests at tournaments. Some or all of these rules might apply to any given melee competition. Which rules apply and how the contest will be judged is described by heralds before the tournament begins.

Using a Locking Gauntlet: A knight is expected to retain her grip on her weapon through strength and skill.

Being Unarmed: Dropping a weapon or being disarmed is considered a disqualifier if this leaves the knight unarmed. A knight wearing gauntlets may continue to fight, but unarmed attacks are not allowed. Dropping a weapon is also a universal signal of surrender.

Knocked Prone: A knight knocked prone is disqualified from most melee contests.

Unconsciousness: If a knight is knocked unconscious, the knight is disqualified and earns no points for the match.

Causing Normal Damage in a Peaceful Competition: In peaceful competitions, knights are expected to attack for subdual damage only. Unnecessary bloodshed causes disqualification but does not necessarily stop a fight; such dishonorable attacks often provoke deadly duels.

Melee: Melees consist of teams of knights fighting on foot or horse. A typical team might consist of five members. All teams must have the same number of warriors. Unlike the joust, squires and warriors of nonnoble blood are allowed to join the melee. In a melee, squires and servants can only assist the knights whose devices they wear. This type of competition lends itself well to PC parties.

The rules of a melee are very different from the more orderly (by comparison) joust. In a melee, it's exceptionally difficult for judges to determine a successful blow. Knights often depend on each other's sense of fair play to keep an accurate score. It is not considered unchivalrous for several knights to attack a single opponent. Mounted knights can even charge those who have become unhorsed or are fighting on foot. It's

also not unusual for lords to employ foot soldiers in the melee to fend off unwanted attackers. Melees last until only one team is left victorious or until dusk.

There are two kinds of melee, a pied and a cheval. In melee a pied, teams of knights fight on foot. A knight defeats an opponent if she hits the foe three times. In melee a cheval, knights fight from horseback using swords and lances. All contestants must attack to subdue, and contestants are disqualified as described in the Melee Disqualifiers sidebar.

Round Table: A round table is much more structured than a joust or pas d'armes. Knights play the roles of historical or romantic characters. Lords and ladies enjoy a prominent role in these festivals, and the pageantry is often striking. As this is more a pageant than a show of military prowess, participants make subdual attacks and there is little shame in losing. A round table event is as much a social gathering as it is a joust.

Tournament Adventures

Tournaments make great backdrops to adventures. As a DM, it's easy to include a tournament as a diversion from a larger plot, and more intricate possibilities such as political turmoil, mysteries, or other social adventures can easily be introduced within the tournament framework. Only a few characters will have the skill or desire to participate in a joust or melee, but other activities offer as much challenge and as many opportunities for roleplaying. Some tounaments might include opportunities for entire adventuring companies to compete against one another (see the "Challenge of Champions" adventures from *Dungeon Magazine* for potential events).

After the Tournament

Why risk life, limb, and pride at a tournament? Knights gain honor (courage) equal to the number of total points they win in the tournament. Beyond the prestige of winning, knights who defeat rivals can win the loser's arms, armor, and mount, which they can keep or ransom. Alternatively or additionally, contestants might compete for prizes. See the Tournament Prizes sidebar for some examples.

Tournament Grounds Map

Tournament grounds might be whatever field knights choose to fight in, but they can also be regularly used areas with elaborate permanent buildings and well-groomed yards. The map presented in this article represents the permanent tournament grounds a wealthy lord might build in a campaign where tournaments are common.

1. **Behourd Pit:** The smallest of the contest fields, the behourd pit hosts most single-combat bouts. It also serves as a stage for bear baiting, cock fights, dramatic performances, and feats of agility. Two small flanking buildings house seating for nobility; commoners must crowd around the fences bordering the other sides to view the proceedings.

2. **Tilting Yard:** Most jousts and other mounted events take place in the tilting yard. The tilt is removed when events do not require it. The grounds of the tilting yard are kept as smooth and clear of debris as possible to prevent horses from stumbling. Nobles often keep sheep to graze on the tilting yard between tournaments.

3. **Stables:** The presiding noble and other knights use these stables. The exterior facing the tilting yard is fashioned to look like the barbican of a castle, complete with turrets and merlons, to provide the competition with an atmosphere of grand conflict.

4. **Commoners' Seats:** These bleachers are the best place from which a commoner can see the contest. Guards in the service to the hosting noble ensure that each commoner pays 2 coppers for the privilege of watching the show from these coveted seats. Commoners who can't afford the fee must watch from the fences at the corners of the tilting yard.

5. **Nobles' Seats:** Knights not competing, visiting lords and ladies, and the hosting nobles watch the contests held in the tilting yard from this long structure. The center building has comfortable seats for the many guests the hosting noble invites to sit nearby; the hosting noble watches from a spacious box in the center building; other nobles must make due with the bleacher-like seating in the other buildings. Nobles often make much of who sits where and who is invited to sit with the host; many policies and bargains are made during a tournament.

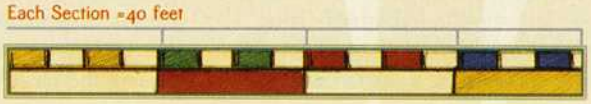
6. **Host's Tent:** This is the tent the lord retreats to for rest or privacy. Often elaborately outfitted and decorated, this multi-room tent can cost as much as 2,000 gp. The host's tent is usually placed close to the host's stable but far from the hustle and bustle of the rest of the tournament. If the host invites a noble or knight to his tent, it is sure to be noted by others. No one may enter or even stand near the tent of the host without permission, and many important compromises and alliances are made between the host and his foes after an honorable battle on the tournament grounds.

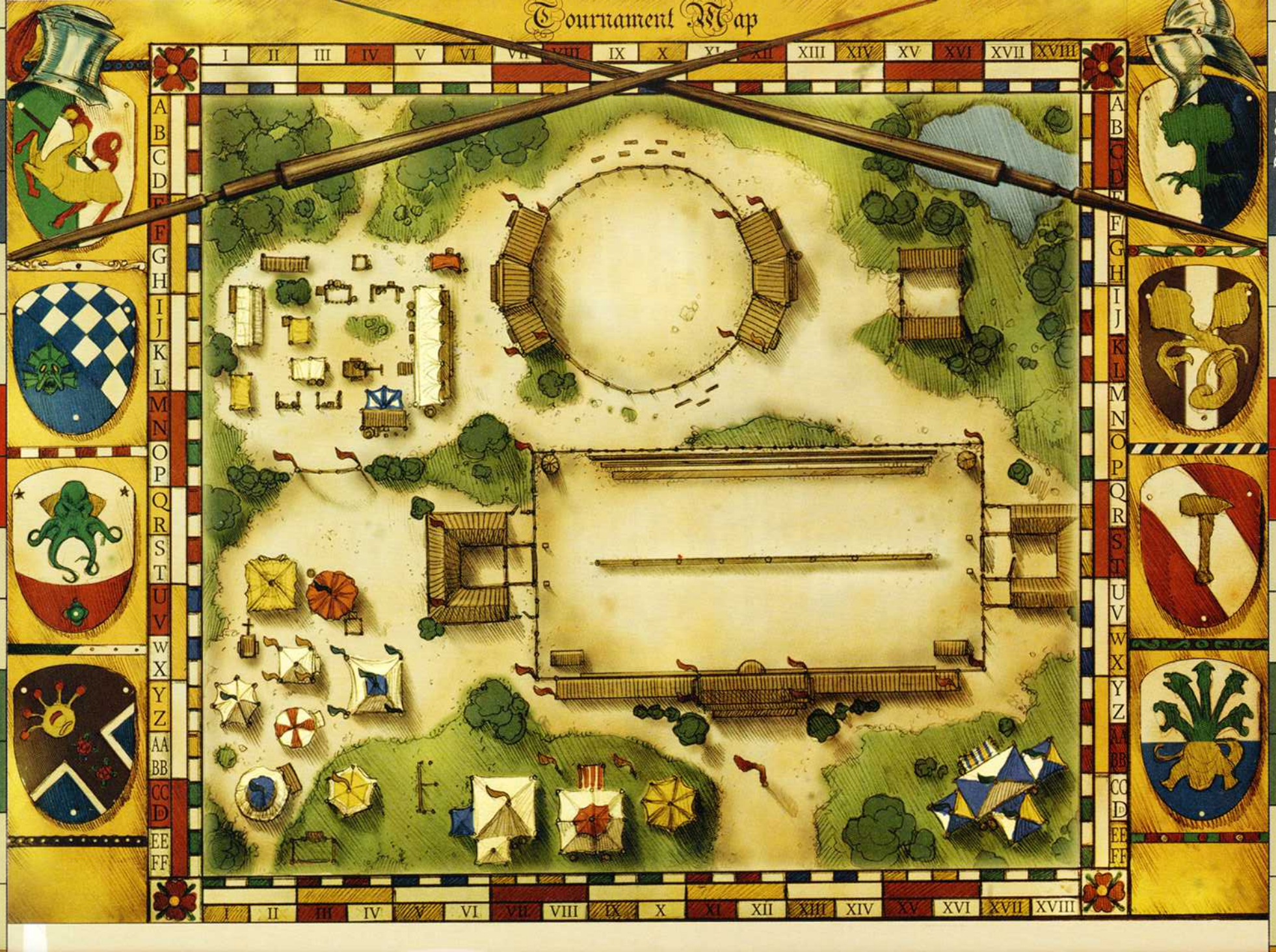
7. **Melee Field:** Most melees with more than two participants take place on this field. This area is also used for round table events. Like the behourd pit, nobles sit in covered structures and commoners must sit or stand around the enclosing fence.

8. **Tournament Market:** Often announced years or months in advance, tournaments call merchants from all over. Tournaments' markets are often the only place that commoners can purchase rare or exotic goods. Anything the hosting noble allows can be found for sale at a tournament market, and a carnival atmosphere often permeates the area.

9. **Visitor's Tents:** Visiting nobles and knights stay in tents set up at the tilting grounds. These tents might be as expensive as the host's or humble affairs, but all are guarded by the visitors' entourages and warriors provided by the hosting lord.

Each Section =40 feet




Tournament Map
I II III IV V VI VII VIII IX X XI XII XIII XIV XV XVI XVII XVIII
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z AA BB CC D EE FF

OATH & ORDER

The Monks of the Oath of Nerull

by Bruce Cordell · illustrated by Jeff Laubenstien

The blow was vicious. Ember's sight blurred in rainbow agony as she struggled to keep her footing on the suddenly rolling pavement. A man in a red half-mask stood before her, grinning as he readied another blow. He'd come from nowhere.

Caught off guard, Ember struck back reflexively with shi kune, the "stunning fist." The shock of a strike traveled from her hand up her arm, telling her she'd hit something. Because of the haze behind her eyes, she couldn't be certain it was her ambusher or the nearby wall.

The darkness disgorged another figure. Red-masked, the figure collided with her companion, Brek Gorunn. Despite the drumbeat of pain, she heard the grunt and clatter when the dwarf was bowled over by his assailant. She knew Brek was not nimble, and his chainmail overcoat was a heavy burden.

Warm liquid trickled into her left eye—blood, of course. Ember wondered if it was her own or her attacker's. She shook away both stars and blood, and took stock: She and Brek fought five people in red masks, purpose unknown, in a cobblestone alley. The night sky was dark under low clouds, with no moon. It was an ambush. Their attackers, whoever they were, had hoped to overwhelm her and the dwarf before they could react.

Too bad, I'm ready now, *thought Ember.*

—excerpted from *The Oath of Nerull* by T. H. Lain

If you've read the *Player's Handbook*, you know Tordek, Mialee, Jozan, Lidda, and the rest; all told, eleven iconic characters set the standards for adventurers, each representing one of the core DUNGEONS & DRAGONS character classes. These are the faces of the new game, and they appear as statistics and examples in most core D&D game products.

Now, they also feature in a series of novels set in the D&D world.

The Oath of Nerull is the third book in that series, featuring Ember the monk, Hennet the sorcerer, and Nebin the illusionist wizard. Ember's order is under attack from ancient forces that conspire to rot the monastery from within, while Hennet and Nebbin are contenders in a magical competition called the Duel Arcane, held every three years in the city of Shantara. Ember, Hennet, and Nebbin are thrown together (along with the dwarf cleric, Brek Gorunn), as they become aware of a mad conspiracy of secrets and lies.

Ember's order, the Order of the Enabled Hand, teaches its members a common style of martial arts, but those who truly master the style of the Enabled Hand learn the secrets of incredible martial prowess. Likewise, the enemy group of monks that seeks to overthrow the order has its own secrets and rituals, although they are steeped in evil.

The two orders, represented by the following prestige classes, guild statistics blocks, and suggestions for play, are suitable for almost any campaign.

ORDER DESCRIPTIONS

These descriptions use the guild statistics block developed in issue #296. That issue is not necessary to use the statistics blocks, and the information below provides a conscise description of each order.

This breakdown of a group of Reaper's Children assumes they live in a metropolis and affect a large area.

Reaper's Children (medium): AL LE; 50,000 gp resource limit; Membership 129; Isolated (96% human, 2% halfling, 1% elf [drow], 1% half-orc).

Authority Figures: Almor Akanul, male human mnk11/reaper5

Important Characters: Therra Bloodhand, female human mnk7/reaper1; D'kessa Falashai, female drow mnk2; Gamil Thar, male human mnk4; Kren Halberson, male human ftr8/reaper4; Rakali Shin, female human wiz7; Swift Krenling, male halfling exp4; Dled, male half-orc rog8

Others: Exclusive; Mnk2 (4), mnk 1 (112), ftr 6, ftr3 (2), wiz3, exp2

This sect of the Enabled Hand occupies a monastery just outside a small city and influences only the nearby area.

The Enabled Hand (minor): AL LG; 7,500 gp resource limit; Membership 22; Isolated (96% human, 2% halfling, 1% elf, 1% gnome).

Authority Figures: Sharra Morr, female human mnk7/enabled3

Important Characters: Banit Orruku, male human mnk5; Bernith Kinsman, male human ftr7; Hali Bronn, female human rog3

Others: Exclusive; Mnk2 (2), mnk1 (10), ftr3 (2), ftr1 (3), rog1

Reaper's Child

The reaper's child is usually a monk who takes up worship of Nerull, the Reaper of Flesh, either voluntarily or through the forceful application of dark rituals. Hater of Life, King of All Gloom, and Bringer of Darkness—these are the names the reaper's child learns to revere on her road to martial enlightenment. Nerull's symbol is the scythe, and the reaper's child learns to use her naked hand as if it were a curving blade of steel.

The reaper's child craves unlimited power. She is ruthless, cold, domineering, and merciless to any who might get in her way. She uses her power and influence to secretly infiltrate orders of monks. Once accepted by an order, she seeks to pervert them from within by forcibly converting the instructors to the worship of Nerull by means of a grisly ceremony known only as the "Oath." Reaper's children form a secret organization that underlies parts of civilized society. Their hierarchy is rigid, with power-hungry members continually moving up and down in the ranks.

Monks make the best reaper's children, though most must be forcibly brought into the fold. Characters of other classes may join in the worship of Nerull, but without meeting the requirements of the prestige class, they cannot gain its powers.

A reaper's child might be encountered by PCs without their knowledge, as reaper's children delight in appearing

HIT DIE **D8**

THE REAPER'S CHILD Advancement

Level	Attack Bonus	Fort. Save	Ref. Save	Will Save	Special
1	0	+2	+2	+2	Monk abilities, whisper of Nerull
2	+1	+3	+3	+3	Reaper's reinforcement
3	+2	+3	+3	+3	*Oathgiver*
4	+3	+4	+4	+4	Scythe strike
5	+3	+4	+4	+4	Reaper of flesh

REAPER'S CHILD Requirements

To qualify to become a reaper's child, a character must fulfill the following criteria.

Unarmed Base Attack Bonus: +4/+1.

Knowledge (religion): 4 ranks.

Feats: Improved Unarmed Strike, Deflect Arrows, Dodge.

Alignment: Lawful evil.

Special: Must undergo a grisly secret initiation known as the "Oath," administered by other reaper's children. The Oath is a day-long process wherein the applicant is slowly wound in funerary wrappings, layered with spells of binding, repeatedly tortured until the applicant hangs onto life only by a shred (-9 hit points), then finally "returned to life" in service of Nerull (the ceremony is usually accompanied by ranks of chanting believers).

REAPER'S CHILD Class Skills

The reaper's child class skills (and the key ability for each skill) are as follows:

Str: Climb, Jump.

Dex: Balance, Escape Artist, Hide, Move Silently, Tumble.

Con: Concentration.

Int: Craft, Knowledge (religion).

Wis: Listen, Profession.

Cha: Bluff, Intimidate, Perform.

Skill Points at Each Additional Level: 4 + Int modifier.

FOR YOUR CAMPAIGN

Placing these two orders of monks in your campaign is easy, and most DMs will be able to use them with no changes. Here are a few ideas on how to include the orders in specific plot threads in a campaign.

Grave Robbers: The Reaper's Children cravenot only the powers Nerull grants them, but also the power of undeath. Low-level members are forcibly turned into ghouls or zombies, while those who advance far in the order are turned into wights or vampire spawn. The leader, an ancient vampire sorcerer named Gulthias only pretends to follow Nerull, using the monks as deluded tools.

Infiltrators: The Reaper's Children are capable of infiltrating many parts of society, not just rival monk orders. Nearly any aspect of a city's infrastructure could be the target of such infiltration. You could, for example, place Reaper's Children in government, mercantile guilds, thieves' guilds, individual shops, mercenary organizations, and so on.

Adventure Hooks: The monks of the Order of the Enabled Hand, although loath to leave their monasteries, are noble and just protectors of the common people. Because of their reputation, they often hear of injustices or evils that the monastery lacks the resources or interest to combat, and they often pass such information along to good-aligned adventurers. The order can serve as one of many contacts the players make as they adventure.

in their old roles to continue their dastardly machinations behind a civil facade. PC monks who wish to join Nerull in his death cult had best keep their aspiration secret from society—few places openly allow the worship of the Reaper of Flesh.

Class Features

All of the following are class features of the reaper's child prestige class.

Weapon and Armor Proficiency: Reaper's children are proficient with club, crossbow (light or heavy), dagger, handaxe, javelin, kama, nunchaku, quarterstaff, scythe, shuriken, siangham, and sling. The reaper's child gains the same advantages for using a kama, nunchaku, or siangham as a monk. Furthermore, a reaper's child can use a scythe just as she can use a kama, nunchaku, or siangham.

Monk Abilities (Ex): Reaper's children continue much of their monk training (although they achieve physical enlightenment in service of a god of death). As such, a reaper's child gains the unarmed attack bonus, unarmed damage, AC bonus, and unarmored speed as if she were a monk whose level equaled her monk level + her reaper's child level. For instance, a 6th-level monk/1st-level reaper's child has an unarmed attack bonus of +5/+2 (as if she were a 7th-level monk). Those who manage to meet the requirements for this class who are not monks gain these abilities as if they were monks equal to only their reaper's child level.

Whisper of Nerull (Su): Nerull watches over his new-found converts and whispers warnings into their ears. These secret promptings provide a reaper's child with a +1 insight bonus to Armor Class.

Reaper's Reinforcement (Su): Once Nerull takes a new convert, he is jealous of his new property. Nerull's will grants protection to his children, rendering them immune to all mind-affecting spells, spell-like abilities, and other mind-affecting effects.

Scythe Strike (Su): A reaper's child has the ability to emulate the devastating slashes of a scythe blade with her unarmed attacks. The character can use this ability once per round, but no more than once per reaper's child level per day. The character must declare she is using a scythe strike attack before making the attack roll (thus, a missed attack roll ruins the attempt). A foe struck by the character is forced to make a Fortitude saving throw (DC 15 + the reaper's child level + Wisdom modifier), in addition to receiving normal damage. If the saving throw fails, the attack is treated as if the reaper's child had automatically confirmed a x4 critical (as a scythe blade). Constructs, oozes, plants, undead, incorporeal creatures, and creatures immune to critical hits cannot be affected by the scythe strike.

Oathgiver (Sp): Once per week, a reaper's child can attempt to forcibly take control of the mind of another. This ability fuctions like the spell *dominate person* as if cast by a 10th-level sorcerer (Save DC 15 + Charisma modifier). To use the power, the monk must spend 8 hours chanting over a subject who is securely bound (often, bound in funerary wrappings).

Reaper of Flesh (Su): Starting at 5th level, a reaper's child can make a reaper of flesh attack. This supernatural ability allows the character to make a mighty spinning kick, whirling the reaper's child around so quickly that she resembles a mini-tornado, her feet spinning scythes.

The character can use the reaper of flesh attack once per week, and she must announce her intent before making her attack roll. Constructs, oozes, plants, undead, incorporeal creatures, and creatures immune to critical hits cannot be affected. The reaper's child must be of higher level than the target (or have more levels than the target's number of Hit Dice). If the character strikes successfully and the target takes damage from the blow, the target dies unless it makes a Fortitude saving throw (DC 15 + the reaper's child level + Wisdom modifier). Even if the saving throw is successful, the target is knocked prone by the furious kick.

Monk of the Enabled Hand

Monasteries can be found in every corner of the land, each filled with contemplative monks learning the special brand of martial arts each individual monastery specializes in. While the naive believe that a monk is a monk, the initiated know that every monastery teaches its own unique style. The Order of the Enabled Hand is one such cloister inhabited by monks. Versatile warriors skilled at fighting without weapons or armor, monks of the Enabled Hand pursue personal perfection through action as well as contemplation. The Order of the Enabled Hand is known for its good works and the protection its members offer the downtrodden. Wherever they go, monks of the Enabled Hand are respected, and chapter houses

MONK OF THE ENABLED HAND Advancement

HIT DIE **D8**

Level	Base Attack	Fort. Save	Ref. Save	Will Save	Special
1	0	+2	+2	+2	Monk abilities, Shim soo "mind over hand"
2	+1	+3	+3	+3	*Ki* strike
3	+2	+3	+3	+3	Kal soo "reverse hand"
4	+3	+4	+4	+4	Kong soo "empty hand"
5	+3	+4	+4	+4	Lung soo "dragon's tail slap"

teaching the Enabled Hand style have sprung up in many unlikely places.

Monks are the only characters suited to learn the style of the Enabled Hand.

PCs might encounter monks of the Enabled Hand barefoot and dressed in peasant clothes moving unnoticed among the populace, catching outlaws, monsters, and corrupt leaders unawares. PC monks who wish to join the order are usually able to find a chapter house in most Medium-size and Large cities.

Class Features

All of the following are class features of the monk of the enabled hand prestige class.

Weapon and Armor Proficiency: Monks of the enabled hand, although potentially proficient with several weapons from their standard monk training generally eschew those weapons in favor of using only their hands.

Monk Abilities (Ex): Monks of the enabled hand continue much of their monk training. As such, a monk of the enabled hand gains the unarmed attack bonus, unarmed damage, AC bonus, and unarmored speed as if he were a monk whose level equaled his monk level + his enabled hand level. For instance, a 6th-level monk/1st-level enabled hand monk has an unarmed attack bonus of +5/+2 (as if he were a 7th-level monk). Those who somehow manage to meet the requirements for this class who are not monks gain these abilities as if a monk equal to only their enabled hand level.

Shim Soo "mind over hand" (Su): A monk of the enabled hand has the ability to ignore a creature's armor with his unarmed attacks. The monk can use this supernatural ability once per round, but no more than once plus once per prestige class level per day. The enabled hand monk must declare

MONK OF THE ENABLED HAND Requirments

To qualify to become a monk of the enabled hand, a character must fulfill the following criteria.

Unarmed Base Attack Bonus: +4/+1.

Feats: Improved Unarmed Strike, Deflect Arrows, Expertise, Improved Disarm.

Alignment: Any lawful.

Special: Must obtain permission to join the order at any one of the many chapter houses that dot the land.

MONK OF THE ENABLED HAND CLASS SKILLS

The monk of the enabled hand's class skills (and the key ability for each skill) are as follows:

Str: Climb, Jump, Swim.

Dex: Balance, Escape Artist, Hide, Move Silently, Tumble.

Con: Concentration.

Int: Craft, Knowledge (arcana).

Wis: Listen, Profession.

Cha: Diplomacy, Perform.

Skill Points at Each Additional Level: 4 + Int modifier.

FOR YOUR CHARACTER

Both prestige classes in this article are readily available to monk characters, but the classes's abilities can fit other character concepts as well. Here are a few examples:

Bladed Hand: The reaper's children need not be evil. Simply change the class's name to the Bladed Hand and remove the worship of Nerull from the class's description. Nearly any good-aligned god of war could sponsor such an order.

Among the Enemy: A PC might take levels as a reaper's child during an extended mission to infiltrate the hidden order. After discarding her disguise, the infiltrating PC's patron deity rewards such long service by allowing the PC to keep the powers of the prestige class yet remain free of Nerull's taint.

Founder's Trial: If the Order of the Enabled Hand does not exist in the campaign, a PC monk could become the founding member. A DM willing to let a monk establish a new school might also require that the character take the Leadership feat to attract students.

Broken Hand: The Order of the Enabled Hand, although good, is a sworn foe of your character's family. Some past wrong has made you their irrevocable enemy.

As always, check with your DM to see what modifications to the classes make sense for her campaign.

he is using a shim soo attack before making the attack roll (thus, a missed attack roll ruins the attempt). Against "mind over hand" attacks, the foe uses his touch Armor Class.

Ki Strike (Su): A monk of the enabled hand's unarmed attack is empowered with *ki*. The unarmed strike damage from such an attack can deal damage to a creature with damage reduction, such as a wight, as if the blow were made with a weapon with a +1 enhancement bonus. This ability stacks with a standard monk's ability of the same name.

Kal Soo "reverse hand" (Su): A monk of the enabled hand can strike his opponent at the same instant his opponent strikes the monk. The enabled hand monk can choose to make an immediate attack of opportunity against an opponent that makes a successful melee attack roll or melee touch attack roll against the monk, but the enabled hand monk makes this attack at a -5 penalty to his base attack roll. The enabled hand monk cannot make more attacks of opportunity than he is normally allowed in a round. The monk can only use the reverse hand strike against an opponent he threatens.

Kong Soo "empty hand" (Su): A monk of the enabled hand is already adept at disarming his opponents (via the Improved Disarm feat). However, a monk of the enabled hand is an expert at relieving his foes of their weapons. When using kong soo, the monk's hands are treated as a Large weapon when the monk and his foe make opposed attack rolls with respect to their weapons (that is, if the foe holds a Large or smaller weapon, the foe gains no bonus to the opposed roll even though the monk's "weapon" is his hand). Furthermore, as a result of his kong soo training, the monk of the enabled hand gains a +4 bonus to his opposed roll to disarm his foe from his kong soo training.

Lung Soo "dragon's tail slap" (Su): The enabled hand monk has the ability to send a creature that is damaged by his unarmed attacks flying across the battlefield. The monk can use this supernatural ability once per round, but no more than once per monk of the enabled hand level per day. The monk must declare he is using a dragon's tail slap before making the attack roll (thus, a missed attack roll ruins the attempt). If a foe is struck by a monk of the enabled hand, the monk automatically initiates a bull rush-like attack (see Chapter 8 of the *Player's Handbook*), except the attack is modified as follows.

The enabled hand monk and his foe make opposed Strength checks. The enabled hand monk is treated as if he were one size category larger than his actual size for purposes of determining his size-category bonus to the opposed Strength check. In addition, the monk also automatically gains a +4 bonus from his lung soo training. The monk gets a +2 charge bonus if charging. The foe gets a +4 stability bonus if she has more than two legs or is otherwise exceptionally stable, as well as a +4 bonus for each size category she is above Medium-size, or a -4 penalty for each size category she is below Medium-size.

If the monk of the enabled hand beats the foe, she is knocked back 5 feet plus 1 foot for each point by which the monk exceeds the foe's check result. Furthermore, the foe takes an additional amount of damage from the attack equal to the number of feet she is knocked back. The enabled hand monk doesn't move when his foe is knocked back. The foe may provoke attacks of opportunity when he is knocked back (though not from the monk), but the monk is not subject to attacks of opportunity because he doesn't move (unlike a standard bull rush). If the monk fails the opposed check, he suffers no deleterious effect.

Making Monks' Orders

Prestige classes are a great way to outline the differences between orders of monks, but you have other options. *Oriental Adventures* presented the idea that monks could have more monk weapons and choose bonus feats from a specific list. You can use a version of this concept to differentiate orders of monks.

Instead of the normal weapon proficiencies and bonus feats granted to monks, choose other weapons and feats for the monks of the order you create. For instance, you might create dwarven order of monks called the Thunder Fists. Monks of the Thunder Fists receive Power Attack at 1st level, Sunder at 2nd level, Improved Bull Rush at 6th level, and they can use the light hammer as a monk weapon instead of the kama. D

THE HORRORS

7 Flamerule, 1372 DR,

My Lord High Mage Caladnei,
It is with great concern that I share the Council of Mages' report on several creatures, many of which have or could threaten the Forest Kingdom. In the wake of our recent battles with the Shadovar, the Council, under your leadership, concluded that our lack of good intelligence hurt fair Cormyr the most. Toward that end, the Council has sought a greater understanding of a number of beasts that infest the region. This report addresses the facts and rumors concerning six creatures, including Zhent blood horses, the domesticated catoblepas of the Farsea Marshes, fey-influenced tree trolls, Shadovar's flying mounts, the veserabs, dark fey known as shadovig, and lastly and perhaps of most concern, the whispers we have gathered about the mysterious glamers.

Yours in loyal service,
Laspeera Inthré Naerinth,
Lady Eveningspire

BLOOD HORSE

Large Magical Beast
Hit Dice: 4d10+12 (34 hp)
Initiative: +4 (+4 Dex)
Speed: 40 ft., fly 80 ft. (average)
AC: 17 (-1 size, +4 Dex, +4 natural), touch 13, flat-footed 13
Attacks: Bite +7 melee, 2 claws +5 melee
Damage: Bite 1d8+4, claw 1d4+2
Face/Reach: 5 ft. by 10 ft./5 ft.
Special Attacks: Sonic screech, pounce, rake 1d4+2, blood drain
Special Qualities: Blindsight, darkvision 20 ft., *detect good*
Saves: Fort +7, Ref +8, Will +2
Abilities: Str 18, Dex 18, Con 17, Int 6, Wis 13, Cha 7
Skills: Listen +11*, Move Silently +7, Spot +10*
Feats: Multiattack

Climate/Terrain: Temperate and warm forest, hills, and plains.
Organization: Solitary, pair, herd (5-8)
Challenge Rating: 3
Treasure: None
Alignment: Always chaotic evil
Advancement: 5-8 (Large), 9-12 (Huge)

Blood horses are frightening beasts crafted out of the nightmares of children with characteristics of both dire bats and pegasi.

The body of a blood horse resembles that of a sleek, lithely muscled black horse with enormous bat wings stretching from its back. Its head has large bat-like ears; small, pink eyes; flared nostrils with leaf-like projections; and curled lips that pull back to reveal large, pointed teeth. Its hooves are split into talon-like toes, and a thin hairless tail stretches forth from its rump. A typical blood horse stands almost 6 feet high at the shoulders, weighs 1,250 pounds, and has a wingspan of 20 feet.

Blood horses prefer to prey on all manner of animals, but they favor the taste of fresh blood above all else. Blood horses are cruel and capricious, but they are still highly prized as mounts by evil skymages (see *Lords of Darkness* for more information on skymages).

Blood horses understand (but cannot speak) Common.

Combat

Blood horses usually soften up tough targets with their sonic screech and then pounce on their prey, diving from above, with teeth and claws bared. They

OF CORMYR

Year of Wild Magic

by Thomas Costa · Illustrated by Mike May

generally prefer to drain blood only from foes who are incapable of defending themselves.

Sonic Screech (Su): As a standard action, the blood horse can give a piercing screech once every 1d4 rounds. Creatures in a 20-foot radius take 1d4 points of sonic damage and must make a Fortitude save (DC 15) to avoid being stunned for 1 round and deafened for 1d4 rounds. A stunned creature cannot act and loses any Dexterity bonus to AC. Opponents gain a +2 bonus to attack a stunned creature. A deafened character automatically fails Listen checks, suffers a -4 penalty on initiative, and has a 20% chance to miscast and lose any spell with a verbal component. Deafened creatures cannot be further stunned or deafened, but they suffer damage from a sonic screech normally. A *silence* spell negates this ability.

Blood Drain (Ex): A blood horse can suck blood from a living victim with its fangs. If it pins the foe during a grapple, it delivers an automatic bite attack and drains blood, inflicting 1d2 points of Constitution damage each round it maintains the pin.

Blindsight (Ex): Blood horses can "see" by emitting high-frequency sounds, inaudible to most other creatures, that let them locate objects and creatures within 120 feet. A *silence* spell negates this ability and forces the blood horse to rely on its weak vision, which, including its darkvision and low-light vision, has a maximum range of 20 feet.

Detect Good (Sp): Blood horses can *detect good* at will, as the spell cast by a 1st-level cleric.

Skills: *Blood horses receive a +4 racial bonus to Listen and Spot checks.

Training a Blood Horse

Blood horse foals are worth 8,000 gp on the open market. Professional trainers charge 2,000 gp to rear or train a blood horse. Rearing a blood horse requires a Handle Animal check (DC 29). Training a blood horse as an aerial mount requires a successful Handle Animal check (DC 34). Blood horses mature at the same rate as horses.

Carrying Capacity: A light load for a blood horse is up to 300 pounds, a medium load is 301-600 pounds, and a heavy load is 601-900 pounds.

In the Realms

Zhentarim sky mages have long soared the skies of Faerûn raining fireballs and lightning bolts on their enemies. One such mage, a demented wizard who focused his study on Necromancy and Transmutation, was determined to create the perfect steed. Dark rumors have said the mage was a former Red Wizard of Thay, who was either involved in the creation of the black unicorns or despised the wizard responsible. Regardless, after years of experimentation, he succeeded, creating a mount that would serve the Zhentarim's needs ably—the blood horse or blood pegasus, a mixture of dire bat and pegasus warped toward evil.

CATOBLEPAS

Huge Aberration
Hit Dice: 6d8+30 (57 hp)
Initiative: +1
Speed: 30 ft.
AC: 19 (-2 size, +1 Dex, +10 natural), touch 9, flat-footed 18
Attacks: Tail slam +10 melee; or ray +3 ranged touch
Damage: Tail slam 1d6+12 plus stun

Face/Reach: 10 ft. by 20 ft./10 ft.
Special Attacks: Death ray, Stun
Special Qualities: Darkvision 60 ft., scent
Saves: Fort +7, Ref +3, Will +6
Abilities: Str 26, Dex 13, Con 21, Int 2, Wis 13, Cha 8
Skills: Jump +10, Listen +3, Spot +3, Wilderness Lore +3

Climate/Terrain: Any swamp
Organization: Solitary, pair, or family (3)
Challenge Rating: 6
Treasure: 1/10 coins, 50% goods, 50% items
Alignment: Always neutral
Advancement: 7-12 HD (Huge), 13-18 (Gargantuan)

The catoblepas is a bizarre, loathsome creature that inhabits dismal swamps and marshes. Although it hunts for meat only occasionally, the creature's deadly nature is legendary.

A catoblepas's body resembles that of a bloated buffalo, and its legs are stumpy, like those of a pygmy elephant or a hippopotamus. Its muscular tail, which moves with blinding speed, ends in a chitinous knob. The head is perched upon a long, weak neck that can barely support its weight, so the creature tends to hold its head very low to the ground. The face looks like that of a warthog, but uglier.

Combat

Normally, the catoblepas is a meandering grazer, wandering the marsh looking for the most succulent grasses and weeds. Once a month, usually under the light of a full moon, the catoblepas seeks out meat to round out its diet of reeds and marsh grasses.

Death Ray (Su): The catoblepas can project a thin, green ray up to 160 feet (no range increment) from its bloodshot eyes. Any living creature struck by this ray must make a Fortitude save (DC 18). Success indicates that the target takes 5d6 points of damage; failure means the target dies instantly. After striking one target, the ray dissipates and cannot be used again for 1d4 rounds.

Scent (Ex): A catoblepas can detect approaching enemies, sniff out hidden foes, and track by sense of smell.

Stun (Ex): Any living creature struck by the catoblepas's tail must make a Fortitude save (DC 18). Success indicates that the target takes only the normal damage for the attack; failure means the target is also stunned for 1 round. (A stunned character cannot act and loses any Dexterity bonus to Armor Class. An attacker gets a +2 bonus on attack rolls against a stunned opponent.)

In the Realms

Thought to be the creation of an archwizard of Netheril, catoblepas are blessedly rare throughout most of the Realms. However, in the Farsea Marshes of Cormyr, the human Marsh Drovers of the region, a short and dark-complected people, have learned to domesticate and herd the deadly behemoths. As a domestic animal, the catoblepas has proven to be a success. Its meat and

FOR YOUR CAMPAIGN

Although this article includes notes on where the monsters are found in the FORGOTTEN REALMS, they are easily adapted to other campaigns. The following ideas are meant to help you incorporate the monsters into your game. If you come up with interesting or effective ideas for using the monsters in play, please share your ideas on the message boards at www.wizards.com.

Mounts: Both the blood horse and the veserab serve readily as mounts, and run-of-the-mill villains can become both interesting and effective when accompanied by a unique mount. Even the catoblepas can be a servicable mount, especially when carrying blind shock troops such as grimlocks.

Espionage: Shadovigs and glamers are both near-perfect spies. The shadovig's stealth and the glamer's illusion powers make them both excellent aides for more physically powerful foes. An evil illusionist with multiple shadovigs and glamers at his call could rule entire townships, sussing out the darkest secrets of his rivals and covering nearly anything with illusions.

Mutations: Catoblepas, blood horses, tree trolls, and veserabs all have strange, warped physiques. Some magic gone awry or a powerful transmuter could be responsible for the creation of these creatures. Adventurers could face any of the monsters in this article as they searched for the source of these new threats.

milk are tasty and nutritious. In fact, the milk is made into several products, including butter and the famous "Death Cheese" sold across Faerûn through Aurora's Whole Realms Catalogue. A soft cheese with red paraffin rind and marked with a stylized imprint of a catoblepas, Death Cheese is rich, delicate, and exotic. Most of the cheese is purchased from the Marsh Drovers in the marketplace of Eagle Peak at a cost of 5 gp per one-pound loaf.

GLAMER

Medium-Size Outsider (Chaotic) (Incorporeal)
Hit Dice: 10d8-20 (25 hp)
Initiative: +10 (+10 Dex)
Speed: Fly 120 ft. (perfect)
AC: 25 (+10 Dex, +5 deflection), touch 25, flat-footed 15
Attacks:—
Damage:—
Face/Reach: 5 ft. by 5 ft./—
Special Attacks: Spell-like abilities
Special Qualities: Incorporeal, regeneration 2, immunity to illusions, SR 19, vulnerability to magic negation and draining
Saves: Fort +5, Ref +17, Will +8
Abilities: Str—, Dex 30, Con 7, Int 20, Wis 13, Cha 20
Skills: Bluff +18, Concentration +11, Decipher Script +12, Diplomacy +16, Innuendo +12, Listen +10, Knowledge (arcana) +18, Knowledge (the planes) +12, Knowledge (religion) +12, Read Lips +12, Search +12, Sense Motive +10, Spellcraft +18, Spot +10
Feats: Extend Spell, Persistent Spell, Spell Focus (Illusion)
Climate/Terrain: Any
Organization: Solitary or hallucination (2-16)
Challenge Rating: 8
Treasure: None
Alignment: Always chaotic neutral
Advancement: 11-20 (Medium-size)

Glamers are the incorporeal remains of the goddess of illusions, Leira, Lady of the Mists. Masters of Illusion, these creatures easily toy with, deceive, and manipulate others toward their own ends or simply on a flight of whimsy—though they are not often purposefully malicious.

These capricious and cryptic creatures keep their own counsel, speak in riddles, and have mastered the magic of Illusion like few others. No one knows what glamers really look like, though when not shrouded in illusion, they are said to appear as ethereal, mist-shrouded creatures akin to will-o'-wisps.

Glamers speak Common, Celestial, Elven, and Sylvan.

Combat

Glamers are chaotic to the extreme. They can be flighty, whimsical, impish, and sometimes helpful or cruel. Having no physical attacks, glamers use their spells to deal with opponents, or they flee.

Spell-Like Abilities: Constant—*detect magic, Rary's telepathic bond, read magic;* at will—*change self, color spray, ghost sound, prestidigitation, silent image, ventriloquism;* 3/day—*blur, displacement, hypnotic pattern, invisibility, invisibility sphere, magic mouth, major image, minor image, mirror image, misdirection;* 2/day—*false vision, hallucinatory terrain, illusory wall, improved invisibility, mirage arcana, persistent image, rainbow pattern, seeming;* 1/day—*mass invisibility, mislead, permanent image, programmed image, screen, veil.* These abilities are as the spells cast by a 15th-level sorcerer (save DC 15 + spell level; Illusion save DC 17 + spell level). In addition, once per hour, a glamer may apply either the Extend Spell or Persistent Spell feat to any one of its spell-like abilities to which the feats would normally be applicable.

Immunity to Illusions (Ex): Glamers are immune to all Illusion spells and effects.

Anti-magic Vulnerability (Su): Any *dispel magic* spell, *antimagic field,* magic negation, or similar affect causes a glamer 1d4 points x the spell's level in damage. Damage caused by these attacks deals normal damage that is not subject to regeneration.

In the Realms

When Leira, the Mother of Illusionists, was slain by the evil god Cyric, her divine power flowed out of her in a burst that permeated her most prominent temples, such as her fog-shrouded temple on the island of Prespur. These flecks of divine energy somehow formed into glamers. In the Year of Wild Magic, for reasons none have yet understood, these mischievous and mysterious creatures began to blanket the Whamite Islands with *hallucinatory terrain,* which made the island chain disappear (though for equally unknowable reasons, the creatures recently allowed the mohrg Borran Klosk of Turmish to locate the

FOR YOUR CHARACTER

Just because this article features new monsters doesn't mean that it's for DMs only. There are plenty of ways to use these monsters even if you play only one character.

Regular Mount: As described in the individual monster entries, you can purchase a blood horse or a veserab to use as a mount.

Paladin's Mount: If you change the alignment on the blood horse or the veserab to good, both serve admirably as paladin's mounts.

Improved Familiar: The shadovig works well as a familiar when used in conjuction with the Improved Familiar feat from *Tomb & Blood.*

Summon Monster: Spellcasters can access the following monsters with the appropriate summon monster spell. DM's might require the caster to first find a specific tome or receive special training (represented by ranks in Knowledge [arcana] or Spellcraft) before summoning such unusual creatures.

Summon monster II: fiendish shadovig
Summon monster IV: fiendish blood horse
Summon monster VI: fiendish catoblepas
Summon monster III: fiendish tree troll
Summon monster V: celestial veserab

Although they can cast too many high-level spells to be good candidates for even *summon monster IX,* glamers can be contacted with the *planar ally* spells.

Leadership: Several of the monsters in this article could be taken as a cohort with the Leadership feat. Because they are intelligent, blood horses, catoblepas, glamers, and shadovigs work best in this role. The creatures have the following level equivalents.

Creature	Level Equivalent
Blood Horse:	6th
Catoblepas:	8th
Glamer:	12th

ECLs: If you want to play one of these creatures as a character, use the following ECLs:

Creature	Level Equivalent
Blood Horse:	+5
Catoblepas:	+7
Glamer:	+11
Tree Troll	+3
Shadovig	+1
Veserab	+5

islands). Such was the power of their magic that a wizard cartographer from Candlekeep recently left the islands off of his map of Faerûn. Devout Leirans, who have not yet given up on their goddess, have suggested the glamers are preparing a massive ritual involving the Cyrinishad that will destroy Cyric for his perfidy, others have suggested the Whamite Islands are being used to create a portal that will allow the goddess's astral husk to enter the Realms and reform, while others have argued the glamers are just figments of the imagination.

SHADOVIG

Diminutive Fey
Hit Dice: 1/2d6 (1 hp); 1/2d6+1 (2 hp) in darkness
Initiative: +6 (+6 Dex)
Speed: 20 ft. (30 ft. in darkness)
AC: 22 (+4 size, +6 Dex, +2 leather armor), touch 20, flat-footed 16; (26 in darkness)
Attacks: 2 claws +10 melee; +12 in darkness
Damage: Claw 1d2-4; (1d2-2 in darkness)
Face/Reach: 1 ft. by 1 ft./0 ft.
Special Attacks: Sneak attack +1d6, poison
Special Qualities: Darkvision, shade abilities, uncanny dodge (Dex bonus to AC)
Saves: Fort +0 (+4 in darkness), Ref +8 (+12 in darkness), Will +1 (+5 in darkness)
Abilities: Str 3, Dex 22, Con 10 (12 in darkness), Int 13, Wis 8, Cha 9; (11 in darkness)
Skills: Balance +9, Climb +9*, Disable Device +4, Escape Artist +9, Hide +21* (+29 in darkness), Jump +9*, Listen +4* (+8 in darkness), Move Silently +9* (+17 in darkness), Open Lock +9, Pick Pocket +9, Search +6*, Spot +4* (+8 in darkness), Tumble +9
Feats: Weapon Finesse (claws)

Climate/Terrain: Any land and underground
Organization: Solitary or guild (4-16)
Challenge Rating: 1
Treasure: Half standard
Alignment: Always neutral evil
Advancement: 1-2 (Diminutive)

Shadovig are wicked sprites allegedly corrupted by the power of the Shadow Weave. Thieves, spies, and even assassins, the shadovig have proven to be powerful servitors or even masters in their own right.

The 9-inch Shadovig look like wingless pixies with gray, dusky skin, veiled eyes, and long, clawed fingers. They garb themselves in a unique form of black leather armor that appears to be made entirely of belts and straps.

Shadovig speak Common and Sylvan. Some have also learned Loross, the language of the Shadovar.

Combat

Shadovig prefer to avoid a direct fight, relying instead on the shadows to give them the ability sneak up on a target and make wicked use of their poisoned claws.

Sneak Attack (Ex): Whenever a target is denied its Dexterity bonus to AC or when the shadovig flanks the target, the shadovig deals an additional 1d6 damage. This ability works exactly as the rogue's sneak attack ability (see pages 47-48 in the *Player's Handbook*).

Poison (Ex): Claws, Fortitude save (DC 17); initial damage 1 Strength drain*, secondary damage 2d6 Strength. *The initial damage of shadow essence poison is permanent; the secondary damage is temporary.

Spell-like Abilities: 3/day—*invisibility, mirror image*. These abilities are as the spells cast by a 4th-level sorcerer.

Shade Abilities (Su): In darkness, the shadovig gains a +10 feet increase to its speed, a +4 deflection bonus to Armor Class, a +2 competence bonus to attacks and damage, a +4 luck bonus on all its saving throws, a +2 increase in its Constitution and Charisma scores, a +4 racial bonus to Listen and Spot checks, and a +8 racial bonus to Hide and Move Silently checks.

Uncanny Dodge (Ex): Shadovig react to danger before their senses would normally allow them to do so. They retain their Dexterity bonus to AC (if any) regardless of being caught flat-footed or struck by an invisible attacker. (They still lose their Dexterity bonus to AC if immobilized.)

Skills: *Shadovig use their Dexterity for Climb and Jump checks. They receive a +2 racial bonus to Search, Spot, and Listen checks in addition to any additional bonuses they receive in darkness.

In the Realms

Although no one knows for sure, Cormyr's Council of Mages has speculated the shadovig are fey that were perverted by the Shadow Weave, per-

haps with the divine assistance of Shar or Mask. Since the reappearance of the city of Shade, shadovig have been spotted accompanying several shade arcanists as their familiars, and not a few have been caught spying in the halls of power from Waterdeep to Zhentil Keep.

TREE TROLL

Small Monstrous Humanoid
Hit Dice: 2d8+8 (17 hp)
Initiative: +3 (+3 Dex)
Speed: 20 ft, climb 30 ft.
AC: 19 (+1 size, +3 Dex, +5 natural), touch 14, flat-footed 16
Attacks: 2 claws +4 melee, bite -1 melee
Damage: Claw 1d3+1, bite 1d3
Face/Reach: 5 ft. by 5 ft./5 ft.
Special Attacks: Improved grab
Special Qualities: Uncanny dodge, regeneration 3, scent
Saves: Fort +4, Ref +6, Will +4
Abilities: Str 13, Dex 16, Con 19, Int 9, Wis 12, Cha 12
Skills: Balance +11*, Climb +14, Hide +10*, Jump +6, Listen +4, Spot +4, Tumble +8
Feats: Alertness.

Climate/Terrain: Temperate forest
Organization: Solitary, gang (2-4), or band (6-11)
Challenge Rating: 2
Treasure: Standard
Alignment: Usually chaotic neutral
Advancement: By character class

Tree trolls are small arboreal trolls created by magic gone awry. They live in thick forests, hiding among the trees and working together to take down prey. Despite their size, they have proven as ravenous as their larger ancestors.

Tree trolls stand 3 feet tall and weigh about 30 pounds. Their rubbery, mottled-green hides are almost completely covered in thick moss-like hair. They have overlong arms and sharp claws that help them move among the trees. Their faces appear squashed with long proboscis-like noses extending past their lower jaws.

Tree trolls speak Giant.

Combat

Tree trolls prefer to use their stealth and tumbling abilities to get close to opponents and then latch on, gnawing away at their foes. Tree trolls have no fear except for fire, which eats away at their treetop homes and flesh. Tree trolls have simple tactics of attacking one foe after another. Gangs of tree trolls often swarm out of trees to fall upon one victim. Even large numbers don't dissuade them as they relentlessly swarm over one foe after another.

Improved Grab (Ex): If a tree troll hits an opponent with a claw attack, it deals normal damage and attempts to start a grapple as a free action without provoking an attack of opportunity (grapple bonus +4). If it gets a hold, it deals automatic bite damage. In subsequent rounds, each successful grapple check it makes during successive rounds automatically deals claw damage.

Uncanny Dodge (Ex): Tree trolls have the ability to react to danger before their senses would normally allow them to do so. Tree trolls retain their Dexterity bonus to AC (if any) regardless of being caught flat-footed or struck by an invisible attacker.

Regeneration (Ex): Fire and acid deal normal damage to a tree troll.

If a tree troll loses a limb or body part, the lost portion regrows in 3d6 minutes. The creature can reattach the severed member instantly by holding it to the stump.

Skills: *Tree trolls have a +8 racial bonus to Balance checks in forested areas, and a +8 racial bonus to Hide checks.

In the Realms

In recent years, the fey of the High Forest have had to deal with dangerous incursions by trolls fleeing the giants of the Evermoors. One tribe of pixies decided to do something about it. In their naiveté, they worked a powerful spell ritual to change the trolls into fey. It didn't work. While the trolls became smaller and less malicious, they were still as territorial as their progenitors and continued to attack the pixies. In a short time, the pixie tribe was slaughtered and scattered, while the trolls claimed the pixie village and multiplied rapidly, plaguing the surrounding tribes as well.

VESERAB

Large Magical Beast
Hit Dice: 5d10+15 (42 hp)
Initiative: +3 (+3 Dex)
Speed: 20 ft., fly 120 ft. (average)
AC: 16 (-1 size, +3 Dex, +4 natural), touch 12, flat-footed 13
Attacks: Bite +8 melee, 2 claws +6 melee
Damage: Bite 1d8+4, claws 1d6+2
Face/Reach: 5 ft. by 10 ft./5 ft.

Special Attacks: Noxious breath, pounce, rake
Special Qualities: Blindsight, scent, blind
Saves: Fort +7, Ref +7, Will +1
Abilities: Str 19, Dex 16, Con 17, Int 2, Wis 10, Cha 4
Skills: Listen +10*, Move Silently +6
Feats: Multiattack

Climate/Terrain: Any land
Organization: Solitary or herd (5-20)
Challenge Rating: 4
Treasure: None
Alignment: Always neutral
Advancement: 6-9 (Large), 10-18 (Huge)

Veserabs are flying worm-like creatures native to the Plane of Shadow, often employed as mounts by denizens of that umbral landscape.

Veserabs are odd, faceless creatures with a pair of gargoyle-like wings that fold alongside their midnight-blue, tubular bodies. They have four spindly legs; sharp, taloned feet; fan-shaped ears; and large mouths. They look like an unfortunate cross between furless bats and earthworms. A typical adult bull or cow is over 10-feet long and has a wingspan of 20 feet.

Veserabs do not fly so much as swim through the air, reaching to grab a piece of air and pull themselves forward. They are often trained to fly in tight military formation at high altitudes to avoid being surprised by attacks from the ground. The creatures actually enjoy carrying riders, undulating in pleasure when mounted. They swim to clean themselves and cool off. Veserabs are carnivores and take flight to catch small birds and the like.

Veserabs communicate through a series of short, high-pitched screeches and whistles.

Combat

Veserabs fight viciously to defend their mates and calves. They prefer to incapacitate targets with their noxious breath and then pounce on their prey by diving from above, biting and clawing.

Noxious Breath (Ex): As a standard action, the veserab may breathe out a black cloud of noxious fumes similar to a *stinking cloud* spell in a 20-foot-long cone that lasts for 10 rounds. Once a veserab breathes, it can't breathe again until 1d4 rounds later. Veserabs are immune to the effects of the noxious breath ability.

The cloud obscures standard vision and low-light vision beyond 5 feet. A creature within 5 feet has one-quarter concealment (attacks suffer a 10% miss chance). Creatures farther away have half concealment (attacks suffer a 20% miss chance).

Living creatures in the cloud are nauseated, unless they make a successful Fortitude save (DC 15). Those who succeed at their saves but remain in the cloud must continue to save each round.

A moderate wind (11+ mph.) disperses the cloud in 4 rounds; a strong wind (21+ mph.) disperses the cloud in 1 round.

Pounce (Ex): If a veserab dives on a foe during the first round of combat, it can make a full attack even if it has already taken a move action.

Rake (Ex): A veserab that pounces on an opponent can make two rake attacks (+6 melee) with its hind legs for 1d6+2 slashing damage each.

Blindsight (Ex): The faceless veserabs have learned to soar through the umbral murk of the Plane of Shadow. Veserabs can "see" by emitting high-frequency sounds, inaudible to most other creatures that lets them locate objects and creatures within 240 feet. A *silence* spell negates this ability and effectively blinds the veserab.

Blind (Ex): The faceless veserabs have no eyes. They are blind and also lack both low-light vision and darkvision.

Skills: *Veserabs receive a +2 racial bonus to all Move Silently checks and a +4 racial bonus to all Listen checks.

Training a Veserab

Veserab foals are worth 12,000 gp on the open market. Professional trainers charge 4,000 gp to rear or train a veserab. Raising a veserab requires a successful Handle Animal check (DC 30), and training a veserab as an aerial mount requires a successful Handle Animal (DC 35) check. Veserabs mature at a somewhat slower rate than horses.

Carrying Capacity: A light load for a veserab is up to 350 pounds, a medium load, 351-700 pounds, and a heavy load, 701-1050 pounds.

In the Realms

Veserabs are the preferred mounts of the Shadovar, spellcasters from the city of Shade, who brought them to Faerûn from their native Plane of Shadow.

AT THE TABLE:

Monster Tokens and Mounts

It's hard to find miniatures or even monster tokens for brand new monsters. This page of ready-to-copy tokens should help you bring knights, paladins, and the new monsters from this month's Bestiary article into your game.

The *Dragon* staff is always looking for ways to build a more useful magazine, if you have comments on this, or any of the other ideas in this issue, chime in on the *Dragon* message boards at **www.wizards.com.**

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TREE TROLL

SHADOVIG

GLAMER

MEDUSA

TREE TROLL

SHADOVIG

GLAMER

MEDUSA

ELVEN KNIGHT

KNIGHT

DWARVEN KNIGHT

DWARVEN KNIGHT

KNIGHT

KNIGHT

REAPER'S CHILD

REAPER'S CHILD

CLERIC OF SUNE

ENABLED HAND MONK

RAKEHELL CHERT

JIAN DESTRON

CATOBLEPAS

GORGON

MOUNTED KNIGHT

VESERAB

DIRE BOAR

MOUNTED KNIGHT

VESERAB

BLOOD HORSE

BLOOD HORSE

Wizard's Toy Box

by Christopher Coyle · illustrated by Matt Mitchell

In a small hamlet dwelt the wizard Pentaglio, who was known for the wondrous toys he created. Although he had no children of his own, his siblings provided him with many nieces and nephews to whom he could make presents of his creations.

Unfortunately, as is all too often the case, bad things can happen to even the best of people. Pentaglio's refusal to present himself before the throne of a tyrannical king made life difficult for the wizard. In the end, this refusal meant his death.

An assassin under the employment of the king was sent to slay Pentaglio. He managed to infiltrate the wizard's tower, sneaking past the toy guardians and bypassing the magical wards as if they were nonexistent. No one is exactly sure what happened in the tower that night, but the explosion of magical energies awoke all in the hamlet, lighting up the night as if it were daylight.

When the villagers finally gathered their courage to investigate, they discovered that the inside of the tower seemed to have been torn apart by a tornado, Pentaglio's equipment and materials strewn everywhere. Interestingly, none of his toys remained except for two broken dolls located on the floor of the wizard's bedroom. Indeed, every other toy Pentaglio had ever created mysteriously disappeared that night.

The superstitious villagers hid the two broken toys away, locking them in a trunk and burying it deep within the forest. His nephew, Donalis, a wizard in his own right, began traveling the world, searching for any other remaining toys crafted by his uncle. His only guide was his uncle's tattered and incomplete journal, which contained details on some of his uncle's creations. Unfortunately, Donalis only managed to discover a few of the toys throughout his lifetime. As he lay dying, he passed his quest to one of his own nephews.

Over the following decades, a few of Pentaglio's more famous toys were discovered, and some swear it seems as if Pentaglio's spirit had decided to guide them back to the light. The whole truth might never be known, but the details of a few of the still-missing toys have begun to emerge.

Bottomless Toy Box

Pentaglio crafted so many toys that he rapidly ran out of places to store them. His tower was already filled with various tools and materials, and he needed to create a place in which he could safely stow the toys until they were finished while keeping them from sight until they were presented. Thus, he created his *bottomless toy box*.

Measuring 5 feet long, 2 feet wide, and 2 feet deep, the toy box is a chest of hand-carved oak, lovingly painted with brightly colored teddy bears, rainbows, and unicorns. Indeed, the chest would not look out of place in a child's room. When the lid is opened, the chest looks completely empty, revealing the silk lining, woven from the webs of a phase spider and dyed a brilliant shade of silver from the joyous tears of a child's ghost.

The toy box creates an extradimensional space, similar to a *portable hole.* Although its dimensions seem to only contain an area 5 ft. x 2 ft. x 2 ft., the chest has an actual holding capacity of a thousand cubic feet. When a nonliving object is placed within the toy box and the lid closed, the object disappears into the extradimensional space. Thus, an object must be small enough to allow the lid of the toy box to close. When one touches the closed lid of the toy box and asks for a specific item stored within, she finds it waiting inside, ready to be pulled out when the lid is opened. The toy box has no effect on living creatures.

The chest does not accumulate weight even if it it is filled to its capacity. If a *bag of holding* or a *portable hole* is placed within the *bottomless toy box,* a rift to the Astral Plane is torn in that place. Both the bag and the toy box are sucked into the void and forever lost. If the toy box is placed within a *portable hole,* the same effects are experienced. The toy box cannot fit within a *bag of holding.*

Caster Level: 9th; **Prerequisites:** Craft Wondrous Item, *plane shift;* **Market Price:** 17,500 gp; **Cost to Create:** 8,750 gp + 700 xp; **Weight:** 25 lb.

Charger the Toy Pony

Almost every child wants a pony, and Pentaglio's answer to this eternal dilemma was his usual response: He created a toy pony.

Charger is a small stuffed animal that is 6 inches tall and 9 inches long. Delicately hand stitched of leather, the toy is dyed to resemble a palomino, with gleaming obsidian eyes and silver-shod hooves. When placed upon the ground and its name spoken aloud, the stuffed animal transforms into a life-sized, living pony. This pony is identical in almost all respects to a war pony (see *Monster Manual),* except for a few minor details: The pony still looks like a stuffed animal, stitching clearly visible on its leather hide, and the pony's gentle nature grants its rider a +5 circumstance bonus to all Ride skill checks.

If the pony is damaged in its toy form, its magic and powers are temporarily lost until the toy is repaired. (For information on repairing magic items, see the item creation feats in chapter 5 of the *Player's Handbook.*) If the toy pony is damaged beyond repair, it is forever ruined; its magic is lost, its power departed. If the pony is slain in its animal form, it simply reverts back to its toy form and can be used again the following day.

The pony can be used for only 24 hours a week, but the duration need not be continuous. Once 24 hours have passed or when the command word is spoken, the pony once again becomes a tiny statuette.

Caster Level: 11th; **Prerequisites:** Craft Wondrous Item, *animate objects;* **Market Price:** 12,000 gp; **Cost to Create:** 6,000 gp + 480XP; **Weight:**—.

Dreamweaver

Many children are afraid of the dark, unable to fall asleep for the fear of creatures under the bed or a boogeyman tapping on the door. Usually, these night fears are nothing to be frightened of, but one can never be too sure. At the bequest of numerous relatives, Pentaglio created a number of *dreamweavers* to chase away such night terrors, allowing the children to sleep easier.

Each *dreamweaver* is a crystal pyramid 5 inches squared on the bottom and 5 inches in height. Upon command and only at night or in a darkened area with a wall, ceiling, or some large, solid object within 15 feet of the *dreamweaver,* it begins to scintillate with a soft aura of light, creating a twisting pattern of subtle, shifting colors that weaves through the air, fascinating creatures within 15 feet. Up to 8 HD worth of creatures can be affected by the light show as per the *hypnotism* spell, except that the only suggestion the affected creatures are susceptible to is the suggestion to sleep, which is accepted as a friendly suggestion rather than a magical command. Sightless creatures are not affected by the hypnotic lights. The effects of the light show last for 10 rounds, after which the 15-foot-radius area is protected as if by a *zone of respite* spell (*Manual of the Planes*) for one hour.

This zone creates an area that temporarily protects against interplanar intrusion. This includes spells and abilities that use other planes, including *dimension door, teleport, plane shift,* and travel through such planes as the Astral Plane, the Ethereal Plane, and the Plane of Shadows.

Summoning and calling spells do not function within this area, but summoned and called creatures outside the area may be sent inside it.

Gate spells and other portals may not be created within the affected area, but existing portals are unaffected by the spell. Creatures within the Ethereal Plane and the Plane of Shadows must retreat to the edges of the affected area and cannot enter the corresponding area for the duration of the effect.

In addition, creatures within the area are protected as if by a *protection from evil* spell cast by a 7th-level wizard.

Caster Level: 7th; **Prerequisites:** Craft Wondrous Item, *hypnotic pattern, plane shift, astral projection, teleport, magic circle against evil;* **Market Price:** 56,200 gp; **Cost to Create:** 28,100 + 2,248 XP; **Weight:** 5 lb.

Fairy Mask

Crafted with the help of a kindly dryad who Pentaglio had befriended, this beautiful *fairy mask* was designed as a gift for a young niece who was fascinated with fey. The silver frame is shaped into a pair of elaborate butterfly wings, supporting carefully carved oak slivers, painted in vivid rainbow hues. When worn, the mask molds itself to the wearer's face, leaving the lower part of the face bare, while two iridescent lenses allow the wearer to see. The mask grants the wearer a +4 competence bonus on all Charisma checks and Charisma-based skill checks when dealing with fey creatures (such as dryads, nymphs, and satyrs), along with the

ability to understand, speak, and read Sylvan. The wearer also gains low-light vision, a +2 enhancement bonus to Dexterity, immunity to *sleep* spells and sleep effects, and immunity to the spells and spell-like abilities of fey. Once per day, the wearer may summon 1d3 grigs as per the *summon nature's ally V* spell.

Caster Level: 12th; **Prerequisites:** Craft Wondrous Item, *summon nature's ally V, polymorph self,* and either *tongues* or the creator must speak Sylvan; **Market Price:** 37,900 gp; **Cost to Create:** 18,950 + 1516 XP; **Weight:** 1 lb.

Golden the Clockwork Cat

Pentaglio had a familiar, a small and inquisitive tabby cat named Golden. Unfortunately, Golden started developing a wracking cough that threatened its life. Even the local clergy were unable to cure the cat of its sickness. In desperation, Pentaglio began one of his most demanding yet exquisite works, the clockwork cat, into which he transferred the life essence of his familiar. Unfortunately, Pentaglio met his own death not long after completing Golden, leaving the free-willed mechanical familiar alone, bereft, and unable to destroy itself.

Golden is a unique construction, imbued with the intelligence and essence of a magical creature. About the size of a normal, adult tabby cat, Golden is crafted of golden plates, silver gears and mechanisms, and eyes crafted from twin emeralds of highest quality, faceted to uncannily mimic a true cat's eyes. This body makes Golden far more durable than a normal animal. If the cat takes damage, it regenerates at a rate of 1 hit point every hour it rests in natural sunlight.

Once the clockwork cat has chosen to bond with a particular individual, it grants that individual all the benefits of a familiar (see the Familiars sidebar in Chapter 3: Classes of the *Player's Handbook).* When *golden the clockwork cat* becomes a familiar, it gains all the benefits of a normal familiar according to its master's level, including a new hit point total equal to half of its master's hit points, extra hit dice, increased natural armor, and other benefits. The individual must possess the ability to cast at least 1st-level arcane spells and must not currently possess a familiar.

Golden the Clockwork Cat: CR1; Tiny Construct; HD 3d10; hp 16; Init +4; Spd 40; AC 19 (+3 natural, + 4 Dex, +2 size, + special from owner's level, see Table 3–19: Familiar Special Abilities in the *Player's Handbook*), touch 16, flat-footed 15; Atk: +5 melee (1d2-3, 2 claws), +0 melee (1d3-3, bite); Reach 0 ft; SQ Construct, damage reduction 10/+1, familiar abilities, SR 5 (or owner's level + 5, whichever is greater); AL CG; SV Fort +1, Ref +5, Will +2; Str 4, Dex 18, Con–, Int 15, Wis 12, Cha 8.

Skills: Balance +2, Climb +6, Hide +2, Move Silently +2; *Feats:* Weapon Finesse (claw), Weapon Finesse (bite)

SA–*Familiar:* Golden's familiar abilities are dependent on the level of its master. See Table 3–19: Familiar Special Abilities in the *Player's Handbook* for more information on when familiars gain new abilities.

SQ–*Construct:* Immune to mind-affecting effects, poison, disease, and similar effects. Not subject to critical hits, subdual damage, ability damage, energy drain, or death from massive damage, but when reduced to 0 hit points or less, it is immediately destroyed. Golden cannot be raised or resurrected.

Caster Level: 11th; **Prerequisites:** Craft Wondrous Item, *animate objects, magic jar,* a successful Craft (dollmaking) or Knowledge (engineering) check (DC 15); **Market Price:** 12,000 gp; **Cost to Create:** 6,000 + 480 XP; **Weight:** 30 lb.

Gray Ball

Pentaglio had a bright young niece whose creative talents, he believed, could one day surpass even his own if they were properly nurtured. To this end, Pentaglio created a toy that would challenge the child. At first glance, this toy is nothing more than a gray, rubbery ball about the size of a child's fist. However, the substance composing the small sphere is imbued with the essence of Limbo (see *Manual of the Planes*). If the person holding the gray ball knows its properties and makes the required Wisdom check, she can control the sphere and shape it into any Small, nonmagical, unattended object of nonliving vegetable or mineral matter. The chart below lists the Wisdom check DC requirement and the item's duration for different materials.

Material	Duration	Wisdom Check
Vegetable matter	18 hours	DC 10
Stone, crystal, and base metals	9 hours	DC 12
Precious metals	3 hours	DC 15
Gems	2 hours	DC 20
Mithral*	18 rounds	DC 25
Adamantine**	9 rounds	DC 25

*Includes similar rare metals. Items made of mithral are 50% lighter than similar items made of steel.

**Items made of adamantine weigh 75% as much as similar items made of steel. They are also harder and better capable of retaining an edge, so armor and shields provide 1 higher AC and weapons allow +1 on attack and damage rolls (although the items are not magical).

Caster Level: 9th; **Prerequisites:** Craft Wondrous Item, 5+ ranks of Knowledge (the planes), *major creation;* **Market**

Price: 40,500 gp; **Cost to Create:** 20,250 + 1,620 XP; **Weight:** 1 lb. in natural form, otherwise, variable depending on the object created and its material.

Splinter the Toy Sword

Many boys play knight and dragon, and Pentaglio's nephew Giano was no exception. Despairing of the boy's inclination toward warfare, Pentaglio created a special toy to curb the boy's violent impulses. Knowing the boy would play with a toy sword, Pentaglio created one that would please the child yet also direct his violent energies toward more noble pursuits and protect him from his own wayward nature. Thus, *Splinter the Toy Sword,* was created. Interestingly enough, young Giano became a noble paladin as an adult, whose heroic exploits are sung about by bards throughout the region.

The blade of the sword is inscribed with symbols of peace and defense, and it measures a foot and a half in overall length. When wielded, it glows with a soft nimbus of rich golden light, providing illumination approximate to a candle's flame. *Splinter the Toy Sword* is a *+1 shortsword* that has been imbued with sentience and purpose.

Lawful good in alignment, the sword attempts to influence its wielder's actions through empathic impulses. Although the sword has the ability to communicate verbally, it rarely does so. Instead, it uses its telepathic power to lecture its wielder on the virtues of goodness. Additionally, the sword can read Common, Elven, and Celestial, and has the ability to *read magic.* The sword possesses the following ability scores and powers: Int 16, Wis 17, Cha 9, and Ego 21.

Once per day, the toy sword can cast *heal* and *cure light* wounds (1d8+5) on the wielder. In addition, the sword has 10 ranks in the Sense Motive skill, can *detect thoughts* 3 times per day (100-ft. range, 1 minute per use), and can *detect evil* at will. The sword has a special purpose to defend and nurture goodness. When it perceives that it is being used for a noble purpose, (such as fighting an evil-aligned foe) the sword grants the wielder a +2 resistance bonus to all saving throws, a +2 deflection bonus to AC, and a spell resistance of 15. If the sword is used in an evil manner (such as attacking a defenseless child), it refuses to strike the opponent, effectively giving the wielder a -10 penalty to attack rolls made with the sword until the wielder gives up his course of action.

Caster Level: 17th; **Prerequisites:** Craft Magic Arms and Armor, creator must be of lawful good alignment, *cure light wounds, detect evil, detect thoughts, heal, resistance;* **Market Price:** 80,300 gp; **Cost to Create:** 40,155 + 3,212 XP; **Weight:** 3 lb.

Rose Prince

Many little girls dream that a prince will one day ride up on a white stallion to sweep them off their feet. Pentaglio used those girlhood dreams as the basis for a doll he created to celebrate the ninth birthday of his king's daughter.

He carved the individual parts of the doll's body from alabaster, cunningly piecing each together. From solid gold he created a suit of full plate armor perfectly formed to fit the doll, inset with an intricate design of roses created from carefully chosen rubies of various shades. With locks of hair from a celestial, he gave the doll a mane of reddish-gold hair, and with his delicate eye for detail, he painted the face to give it a look of noble determination. Replete with crimson cape, a golden sword that glows with a pure nimbus of light when unsheathed, and a golden ring inset with a large ruby carved to resemble a rose in full bloom, the *rose prince* is a doll suitable for a princess.

Finally, Pentaglio worked magic into the doll. As long as the princess wore the ring and kept the doll within 100 feet, the doll kept her safe from harm. Unfortunately, the princess was not wearing her ring when an assassin hired by a rival kingdom infiltrated the castle and killed her.

When wearing the ring within 100 feet of the *rose prince*, the doll provides its owner protection as if she were under the effects of a *holy aura* spell. A brilliant divine radiance surrounds the doll's owner, protecting her from attacks, granting her resistance to spells cast by evil creatures, and blinding evil creatures when they strike her. See the spell's description in the *Player's Handbook* for an explanation of the spell's effects.

Caster Level: 15th; **Prerequisites:** Craft Wondrous Item, Forge Ring, *holy aura;* **Market Price:** 272,000 gp; **Cost to Create:** 136,000 + 10,880 XP; **Weight:** 5 lb.

The Siren

One of Pentaglio's nieces possessed a malady that caused her to fly into sudden, unexpected fits of rage. Pentaglio's solution was to make her a special doll carved out of a piece of driftwood. With paints gleaned from aquatic creatures, strands of hair charmed from a siren, and tiny pearls from the ocean's floor, he gave the small doll a lifelike appearance and clothed it in a gown of silver thread and sea opals. Although only 9 inches in height, the doll appears to be a perfect miniature of a beautiful woman standing upon a gleaming abalone base. Held in her tiny hands is a lyre, crafted from solid gold and with glistening silver strings (four solitary hairs from the same siren who provided the doll's flowing tresses).

When the command word is spoken, the *siren* animates, hands raising and plucking at the lyre's strings to create a haunting melody capable of soothing away anger and rage as per *calm emotions* cast by a 3rd-level cleric. The song affects 3d6 creatures within a 30 foot radius. Although the *siren* can play her melody an unlimited number of times per day, the calming effect can be used only once per day and lasts for up to one hour.

Caster Level: 3rd; **Prerequisites:** Craft Wondrous Item, *animate objects, calm emotions;* **Market Price:** 2,160 gp; **Cost to Create:** 1,080 + 85 XP; **Weight:** 5 lb. D

The Doll House

When children visited Pentaglio's tower to look at his toys or to play while their parents talked with the kindly wizard, they had a nasty habit of peeking into the wrong containers, often accidentally spilling and ruining important components, and sometimes simply being far too rowdy for a wizard's tower. To solve this problem, Pentaglio began one of his grandest creations, the *doll house.*

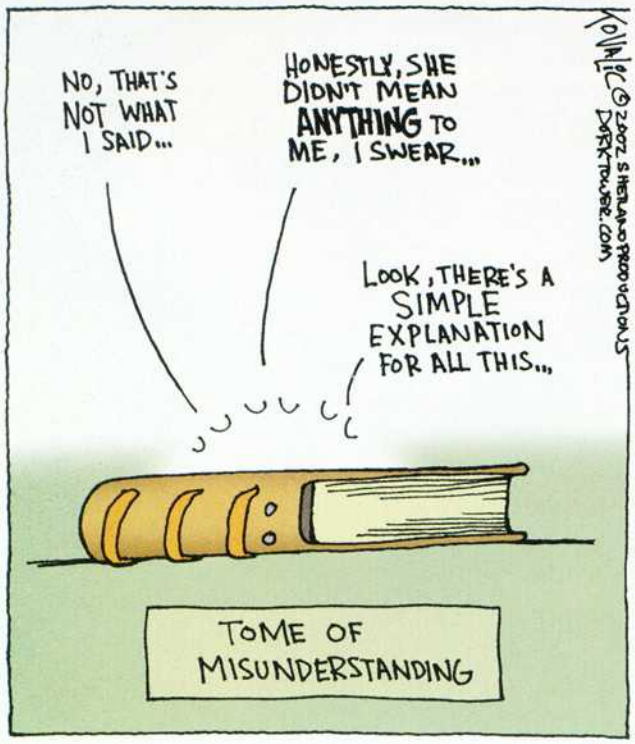
This elaborately constructed *doll house* is 1 foot wide, 1 foot deep, and 18 inches high. Made out of adamantine, the *doll house* resembles a manor suitable for even the loftiest of nobles. Down to the smallest detail, the architecture is precise, from the thin planes of crystal used for the windows to the interior within. No aspect has been overlooked; every room is fully furnished with perfect miniature replicas of actual furnishings, small dolls dressed in servant's livery stand at attention throughout various positions in the manor, and there are even miniature place settings on the banquet table in its grand hall.

Upon opening the *doll house* via the hinged walls, a person can play with the dolls just as if it were a normal dollhouse. However, if someone whispers the command word and opens the front doors—carved from solid ivory and inlaid with intricate designs—he opens a portal into an extradimensional, life-sized replica of the *doll house,* complete in every detail down to the translucent liveried servants who act in all ways as *unseen servants* except that they are visible and can go anywhere in the manor. An invisible stalker, bound with its permission after losing a bet to Pentaglio, acts as butler, ordering around the servants and keeping a watchful eye over any visitors. Unlike most invisible stalkers, this one has come to relish its role as guardian and master of the house, and it executes its tasks happily and efficiently.

The portal into the extradimensional space shuts and becomes invisible after the command word is uttered again by the same person or after he has entered the *doll house.* Only those who know the command word may designate others to enter the extradimensional space. Since the place can be entered only through the portal, outside conditions do not affect the mansion, nor do conditions inside it pass to the plane beyond.

Caster Level: 20th; **Prerequisites:** Create Wondrous Item, successful Knowledge (architecture) or Craft (woodworking) check (DC 25), *Mordenkainen's magnificent mansion, lesser planar binding, dimensional anchor;* **Market Price:** 327,600 gp; **Cost to Create:** 163,800 + 13,104 XP; **Weight:** 25 lbs. D

THE UNSPEAKABLE OAF by John Kovalic


NO, THAT'S NOT WHAT I SAID...
HONESTLY, SHE DIDN'T MEAN ANYTHING TO ME, I SWEAR...
LOOK, THERE'S A SIMPLE EXPLANATION FOR ALL THIS...
TOME OF MISUNDERSTANDING
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By Tony Moseley

STUNNING FIST
EXOTIC WEAPON

FEATS OF PERSONALITY

Learn How Feats Can Define Your Character

by Eric Cagle • illustrated by Stan Shaw

The new edition of DUNGEONS & DRAGONS introduced a great way to enhance your character: the heroic feat. As your character increases in level, feats allow you to differentiate your PC from others. A fighter can now be a brutish, smashing thug or a quick-moving, precision-focused marksman—with the statistics to back it up!

When deciding which feat to give a character, there are several different questions to consider. What sort of personality is required for (or is it the result of) a particular feat? How do others react to someone with this feat? How does the character act now that he possesses the feat? In other words, feats are great for defining the specific game statistics for a character, but they can also give a lot of insight into what sort of person the character is.

This article provides suggestions on the particular personality traits that are commonly associated with feats and ways that the players and DM can breathe more life into their characters. Some feats have been bundled together when they share similar personality traits.

Alertness, Lightning Reflexes

"Hold up. I think I saw something."

A character with the Alertness or Lightning Reflexes feat is constantly looking out for danger; "twitchy" might be a good way to describe her. Although she is excellent at spotting danger before it strikes, this person might also be inclined to see danger where it doesn't actually exist. Alternatively, the character could be cool and calm at all times, reacting only when absolutely necessary.

The Good: The character relies on her senses to avoid trouble and rarely doubts that she is wrong. She is aware that her body will react quickly, getting her out of a scrape long before her mind is aware of what's happening.

The Bad: What the character calls "observing" others might consider "spying" and get annoyed (or violent) when they catch her watching their every move. The character might willingly take risks that should otherwise be avoided, all because she's sure that she'll get out without a scratch. The character might be extraordinarily touchy, often jumping from loud noises and sudden movement.

Armor Proficiency

"I prefer to keep a layer of steel between me and the world."

For fighters, paladins, rangers, and other character classes that live by the sword, wearing armor comes as naturally as breathing. However, for rogues, sorcerers, wizards, and others who are not normally associated with melee combat, choosing to wear armor and become proficient in it is a bold statement about their personality.

The Good: Because wearing armor is not associated with the spellcasting classes, doing so makes for excellent cover and subterfuge. Few would suspect that the slender man wearing chainmail is in fact a powerful sorcerer until his eyes begin to glow with power and sparks shoot from his hands.

The Bad: Beyond the obvious disadvantage of arcane spell failure, wearing armor also indicates both a willingness and fear of entering into combat. A wizard might be branded a coward for relying on something physical to protect him.

Blind-Fight

"Your eyes deceive you. Let your heart tell you how to react."

A character with Blind-Fight has come to believe that vision can be deceiving and is not to be trusted. Thus, she relies heavily on her other senses.

The Good: At home with darkness, a character with this feat usually has an air of mystery about her. She might speak cryptically and reveal little.

The Bad: These character types often prefer to lurk in the shadows and darkness and can begin to avoid bright lights and daylight.

Combat Casting

"An axe? How quaint."

Some spellcasters delight in wading into the thick of battle, trading sword blows with blasts of magical fury. Characters with this feat usually exude a natural cockiness and fighting spirit.

The Good: Warriors and other melee types often overlook this character's ability to get in close to the battle.

The Bad: A character with this feat might have a disdainful attitude against "traditional" spellcasters who avoid getting into melee. He is often prone to arrogance and bullying.

DEFINING PERSONALITY

As an example of how feats can affect a character's personality, let's take a look at a few different characters.

GARRIL THE GRIM

Garril is a dwarven fighter. At 1st level, he picks two feats, one for being a 1st-level character and a bonus feat for being a fighter. Garril's player assigns him the Iron Will and Power Attack feats. Even more so than other dwarves, this character has firm convictions and can be extremely stubborn when his mind has been made up. However, beneath this staid exterior is a passion for fighting that can burst out in surprising ways (Power Attack).

At 2nd level, Garril picks up another bonus feat for being a fighter, and this time his player gives him the Sunder feat. He decides that Garril enjoys smashing opponents' weapons, seeing them defenseless before delivering the killing blow. However, in keeping with his nickname, Garril maintains a stoic veneer in combat, never smiling or exhorting battle cries like other dwarves.

At 3rd level, the player assigns the character the Endurance feat. Garril, he decides, plows onward with no complaints or whining, but takes a dim view on those who show weakness.

FARAZAR THE FANTASTIC

Farazar is a 9th-level human bard with a flair for theatrics and showy combats. At 1st level, Farazar's player assigns her Weapon Finesse (rapier) and Dodge. To Farazar, the rapier is the perfect weapon—light, accurate, and deadly in her dexterous hands.

Over many adventurers, Farazar gains the following feats: Dodge, Mobility, Expertise, Weapon Focus (rapier), and Weapon Finesse (rapier). The perfect image of a swashbuckler, Farazar dazzles those around her with spectacular stunts, flashing blades, and stunning footwork. Farazar is always on the move, both figuratively and literally, preferring to keep her enemies (and her debt collectors) guessing.

Combat Reflexes

"If I see my chance, I'm taking it."

Essentially an opportunist, the character with this feat looks harder than normal for weaknesses in her opponent's defenses.

The Good: This character is constantly listening for the knock of opportunity at her door. She has a knack for finding weaknesses in others, both on and off the battlefield.

The Bad: This same opportunistic streak can cause the character to be selfish and insensitive. She might not have any objections to going after others when they are down or when their backs are turned. This character has a hard time keeping friends, as she has no compulsion about using her friends' disadvantages to her own advantage.

Dodge, Mobility

"Get in, get out. That's my philosophy."

Someone with the Dodge or Mobility feats is constantly on the move, never staying in one place long enough for a retaliation. This can manifest outside the battlefield as a desire to keep moving, with the character never settling in one place for long.

The Good: This character knows when to attack and when to flee. He is adept at moving to and from safety, all the while harrying his opponent. More than a few characters with this feat also let loose verbal jabs along with sword blows.

The Bad: This restlessness can be annoying to others who do not want to move at the same pace. The character might be filled with a constant nervous energy, which can be irritating to his companions.

Endurance, Great Fortitude, Toughness

"Come on you babies. It's only ten more miles through these mountains 'till we break camp."

A character with these feats just keeps going and going. She has no problems with hiking all day, swimming up a river, or getting into a drinking contest with a band of half-orc barbarians.

The Good: When surrounded by badasses, being one yourself never hurts. This character rarely complains about minor physical problems and can handle the long haul. The last thing you'll ever hear this character do is whine.

The Bad: This character tends to forget that not everyone is able to continue full speed for hours on end. While she might not whine, she might be prone to pointing out this flaw in others. A natural toughness might give the character a blasé attitude toward injury or combat, resulting in her staying in combat longer than is wise.

Exotic Weapon Proficiency

"Ever seen one of these before? Let me show it to you up close."

A character chooses to master an exotic weapon because he wants to stand out. Someone who focuses on a whip will act and move very differently than someone proficient with a dire flail.

The Good: This character is an individualist and has a unique outlook on life. His unique perspective often allows him to answer a tough riddle quickly or think of a new course of action that others in his party had not considered. Unusual thinking patterns are the norm for this character.

The Bad: This character tends to be overly dramatic, often feigning injury to gain attention and sympathy. His flamboyancy can put off strangers. He might overlook simple solutions in favor of a strange or creative approach.

Expertise, Weapon Finesse

"I can keep this up all day, you know."

A master with her weapon, a character with the Expertise feat has little use for a shield or even armor, using her weapon as a primary means of defense. In the case of Weapon Finesse, some weapons are meant for fast, swift attacks. In the hands of someone with this feat, those weapons do not hit hard, but they hit quickly and precisely—and that's just how she likes it. In either case, both feats focus on accuracy and swiftness over brute strength and unchecked aggression.

The Good: This character is never as helpless looking as she appears, parrying blows with apparent ease and thinking fast on her feet. Her opponents' ineffectiveness against her defenses can quickly demoralize them.

The Bad: To some, such a strong defense seems more like playing with one's opponent, dragging out a combat longer than necessary. This character can be overly cautious and protective, and she usually looks down her nose at "brutish" people who rely on strength alone.

Extra Turning

"There is little to stand between the world and the forces of darkness. Except me."

In campaigns where the undead walk about with unsettling frequency, some individuals take this feat to help them combat such foul creatures.

The Good: This character has an unshakable faith in the power of his deity, and he fights undead with a single-minded determination. Even when things look grim, he has a positive outlook, sure that his deity will see him through.

The Bad: A character with this feat is more prone to zealous behavior, lambasting allies with religious sermons and often proselytizing to any within earshot. He is completely intolerant of any person who consorts with the undead or necromantic magic.

Improved Critical

"That had to hurt."

A character with this feat knows how to place blows where they really hurt. Usually specializing in weapons that deal massive damage in the first place (axes or greatswords for instance), a character with this feat isn't squeamish—she likes taking down her opponent in a single, messy, terrible strike.

The Good: Taking out someone with a single, well-placed strike can cow weaker opponents.

The Bad: This character strikes with deadly force, causing wounds that might seem like overkill to others. She wants not only to see her opponent go down, she wants to make sure that he's a bloody, pulverized mess. This character might be caught off guard when she comes across foes that don't go down so easily.

Improved Unarmed Strike, Stunning Fist

"I don't need a weapon to take on scum like you."

Normally the province of monks, other classes have been known to lay down their swords and go into battle armed with only their fists. A character with these feats can either be a smooth martial artist, who favors high kicks and impressive chops, or a brutish brawler, who uses his head, knees, and hardened fists to batter his opponent into submission.

The Good: Having these feats means never truly being without a weapon—your body is a walking weapon. Being able to fight with only your fists also allows a degree of self-assurance that is difficult to find elsewhere. Pummeling a foe with only your body can quickly demoralize anyone.

The Bad: Unless the character takes on levels in monk, he might not ever attain the truly amazing amounts of damage possible with his fists. However, this might not stop the character from trying to constantly prove himself by taking on the toughest of opponents, minus weapons.

Iron Will

"I already said no. Don't make me say it again."

In a world filled with hostile magic and foul temptations, an iron will is great armor. Someone with this feat has her goals, beliefs, and prejudices firmly in place.

The Good: A person with Iron Will is unlikely to be swayed into doing something against her nature. She is filled with conviction and a solid sense of confidence.

The Bad: One person's conviction is another person's stubbornness. Once her mind is made up, a character with Iron Will is unlikely to change her course of action, even if it has proven to be a poor choice.

Item Creation Feats

"I can make that."

The creation of magical items requires a tremendous amount of dedication and focus. Characters who choose these feats focus more on the tangible, gaining a certain amount of comfort in having something they can touch. Because they can make magic items, these characters are more likely to create devices to their own liking and cast a critical eye on items found during adventures.

The Good: A spellcaster who learns how to create magical items is a unique individual and usually thinks "outside the box." It requires a tremendous amount of talent and power to craft magical items, and someone who possesses one of these feats considers it the ultimate expression of creation.

The Bad: Because a spellcaster must increase in level to be able to qualify for item creation feats, his sense of superiority might increase as well. A high-level wizard might look down his nose at a wizard who creates only potions and scrolls.

DEFINING PERSONALITY (Continued)

MENDIN THE MYSTERIOUS

Mendin is a half-elf 8th-level monk/7th-level sorcerer. He left the familiarity of his monastery when the calling of his sorcerous blood proved to be too strong. At 15th level, Mendin has the following feats: Blind-Fight, Combat Casting, Power Attack, and Silent Spell.

Dressed head-to-toe in black and crimson, Mendin is a pure enigma. He is quiet, almost withdrawn, rarely speaking unless required. He blends his martial skills and magical talents in one harmonious and deadly whole, trusting his mind and body to act perfectly. Mendin does not actively seek out combat, but when he fights, he does so with the predatory calm of a viper—dodging, weaving, and meting out spells and fists with equal aplomb.

When the fight is over, Mendin prefers to withdraw into the safety and anonymity of darkness, with only the bodies of his opponents as testament that he was even there.

Leadership

"We can die in this ditch like dogs or take the battle to our enemies like heroes. Follow me!"

One of the most ephemeral of feats, Leadership is a quality that some people possess and others can only hope to attain. The character has that special something that makes others want to follow him into hell and back.

The Good: This character commands the loyalty of his followers and the attention of his enemies with ease. People naturally fall into line behind this character, and he often finds that complete strangers are willing to lend him a hand.

The Bad: Sometimes, those in leadership positions can gain big egos, expecting others to accept any order without question or hesitation. This character can also take advantage of his position of power, using his ability to make his comrades run personal errands for him.

Mounted Archery, Mounted Combat, Ride-By Attack, Spirited Charge, Trample

"My horse is more than transportation-he's a weapon."

A character with these feats was probably born in the saddle and believes that engaging in combat while firmly planted on the ground is for amateurs. Calvary is feared for good reason: Several hundred pounds of thrashing horseflesh can inflict a lot of damage on the battlefield. A character with any or all of these feats probably feels more comfortable in the saddle than on the ground.

The Good: It takes a lot of skill to fight effectively on horseback, and this ability can impress nobles and commoners alike. This character likes to move fast and hit hard, and she sees her mount as an extension of her own body.

The Bad: A character with these feats might be unwilling to get off her mount unless she absolutely has to. A mounted warrior prefers to fight from the saddle and tends to look down at "foot sloggers," peasants, and anyone else who has to walk.

Point Blank Shot, Far Shot, Precise Shot, Rapid Shot

"Get in there! Don't worry, I won't hit you."

Mastering a bow (or other ranged weapon) takes a tremendous amount of time, skill, and talent. Each of the ranged-weapon feats, although similar, appeals to a different type of person. Those with Rapid Shot prefer quantity over quality, while those with Precise Shot delight in perfect accuracy.

The Good: In your hands, a ranged weapon becomes extremely deadly. True masters achieve a Zen-like calm when using a bow, as it requires a steady eye and hand to use properly.

The Bad: To some, using a ranged weapon is a sign of cowardice. At the very least, the character who focuses on ranged combat prefers to stay out of the thick of battle, skulking in the rear and picking off enemies with a deadly hail of fire.

Power Attack, Cleave, Great Cleave, Improved Bull Rush, and Sunder

"Don't make me angry. You won't like me when I'm angry."

Characters with any of these feats tend to be aggressive, forceful, and dangerous. They prefer to see obstacles as things to be brushed aside or, better yet, blown through.

The Good: It's hard to argue with someone who can smash through most defenses. This character tends to be boisterous and full of life. He will jump in where he's needed most, seeing conflict as a way to hone his skills.

The Bad: A person with these feats might be too focused on destroying a foe, opening himself up to subtle tricks or subterfuge. Usually loud and bellicose, subtlety and finesse are lost on this character. His overconfidence can cause him to get into situations over his head. This character can be quick to anger and very stubborn.

Shot On The Run, Spring Attack

"Keep close to me; This could get interesting. And keep your head down!"

Shooting a bow is hard for most people, much less doing so while ducking and weaving. These characters are experts at strafing and guerrilla warfare. Alternatively, with flashing blades and staggering footwork, this character can keep her opponent off guard. In either case, a character with these feats moves and strikes like lightning, then fades back into safety.

The Good: Constantly moving and thinking two steps ahead, this character maps out alternatives and backup plans in mere seconds. She is definitely an impressive sight to behold in combat and has a flare for putting on a good show. Quick of wit as well, this character has a wry sense of humor that others can easily misunderstand.

The Bad: This flamboyance can go to the character's head, leading her to believe that she can move and strike with impunity. Her first instinct when the going gets rough is to flee. Her witty barbs can often get her into trouble.

Skill Focus, Spell Focus, Spell Mastery

"This sort of thing has always come naturally to me."

A character with any of these feats indicates a dedication, passion, and focus on a particular skill. The corresponding personality trait depends on the chosen skill, as someone who focuses on a Craft skill will certainly be different from one who specializes in Gather Information.

The Good: This character is a wealth of information on his chosen skill and can offer many insights to those just learning it. If he has trained enough in the skill, he'll also be considered an expert in the field.

The Bad: Given a chance, the character might drone on and on about his interest, boring anyone unfortunate enough to be caught within earshot. This emphasis on a particular skill, talent, or spell might create arrogance and an air of self-importance when an opportunity comes up for the character to display his knowledge of the subject.

Silent Spell, Still Spell

"Through stillness and silence comes insight. Through insight comes power."

For someone who is proficient with Silent Spell, silence is truly golden. This character uses the movements of her body to scribe a spell into theuniverse. For someone who learns Still Spell, magic flows from her with only the power of words, her body remaining perfectly still. In either case, these feats indicate a certain subtlety and confidence.

The Good: A character with these feats has an air of calm assurance and quiet power. Someone with Silent Spell tends to speak only when necessary, but when she does, it is with all her conviction. A character with Still Spell moves with purpose and only when needed.

The Bad: The spellcaster with Silent Spell avoids loud noises and situations, like parties or banquets. Music and song can be extremely irritating to her. The caster with Still Spell is more staid and calm, seeing excessive movement (such as dancing) as frivolous and pointless. Both of these characters have a tendency toward isolation.

Two-Weapon Fighting

"Two hands, two swords."

A character with this feat believes that more is better. The blur of two blades cutting through the air fills his heart with tremendous joy.

The Good: Using two weapons in combat implies an impressive amount of skill that makes lesser opponents think twice about getting involved.

The Bad: This character might have a tendency to showboat in combat, whipping his swords around in a flashy manner.

Weapon Focus, Weapon Specialization

"In my hands, this is no ordinary spear. It dances and sings the song of death."

Focus and dedication are the key words for these feats. A character that focuses on a particular weapon makes it her signature. Her weapon is always there when she needs it.

The Good: A grizzled veteran can tell a lot just by glancing at the well-worn pommel of the sword hanging casually on this character's belt.

The Bad: The phrase "live by the sword, die by the sword" is a good way to describe the pitfalls of these feats. Focusing so strongly on one weapon might make the character feel that using her weapon will always get her out of a jam, forgoing diplomacy or retreat, even when things turn bad.

Personality Keywords

Below are some sample personality traits that can be associated with particular feats.

Alertness: Vigilant, attentive, mindful, sharp, jumpy, suspicious, paranoid, busy-body.

Blind-Fight: Mysterious, calm, aware.

Cleave: Forceful, aggressive.

Combat Casting: Cocky, assured, dangerous, aggressive.

Combat Reflexes: Opportunist, sneaky, devious, sly.

Dodge: Elusive, fidgety, restless.

Endurance: Resolute, solid, stubborn.

Exotic Weapon Proficiency: Exotic, show-off, quirky, curious, flamboyant.

Expertise: Flamboyant, skilled, defensive, quick, nimble, cowardly.

Extra Turning: Faithful, pious, conservative, holy, intolerant.

Far Shot: Precise, steady, calm, exacting.

Great Cleave: Deadly, brutish, bestial.

Great Fortitude: Tough, sturdy, robust, solid, thick.

Improved Bull Rush: Brash, feral, domineering, loud.

Improved Critical: Cruel, vicious.

Improved Disarm: Elusive, confusing, pacifist.

Improved Trip: Tricky, devious, confusing, indirect.

Improved Unarmed Strike: Assured, confident.

Iron Will: Determined, stubborn, clear-headed, resolute.

Leadership: Commanding, authoritative, charismatic.

Lightning Reflexes: Hasty, impetuous, impulsive.

Mobility: Daredevil, rash, adroit.

Mounted Combat: Aloof, valiant.

Point Blank Shot: Risk-taker.

Power Attack: Bullying, pushy, vigorous, dynamic, confrontational.

Precise Shot: Particular, focused.

Rapid Shot: Quick, jumpy, edgy.

Ride-By Attack: Mobile, vindictive, mean.

Shot on the Run: Elusive, quick, defensive, nimble.

Skill and Spell Focus: Focused, obsessed, devoted.

Spell Mastery: Dedicated, fanatical.

Spell Penetration: Forceful, excessive, focused.

Spirited Charge: Bold, reckless, foolhardy, adventurous.

Spring Attack: Audacious, gallant, dauntless.

Stunning Fist: Powerful, skilled.

Sunder: Brutal, combative, hotheaded.

Toughness: Unyielding, stalwart.

Trample: Bloodthirsty, ferocious.

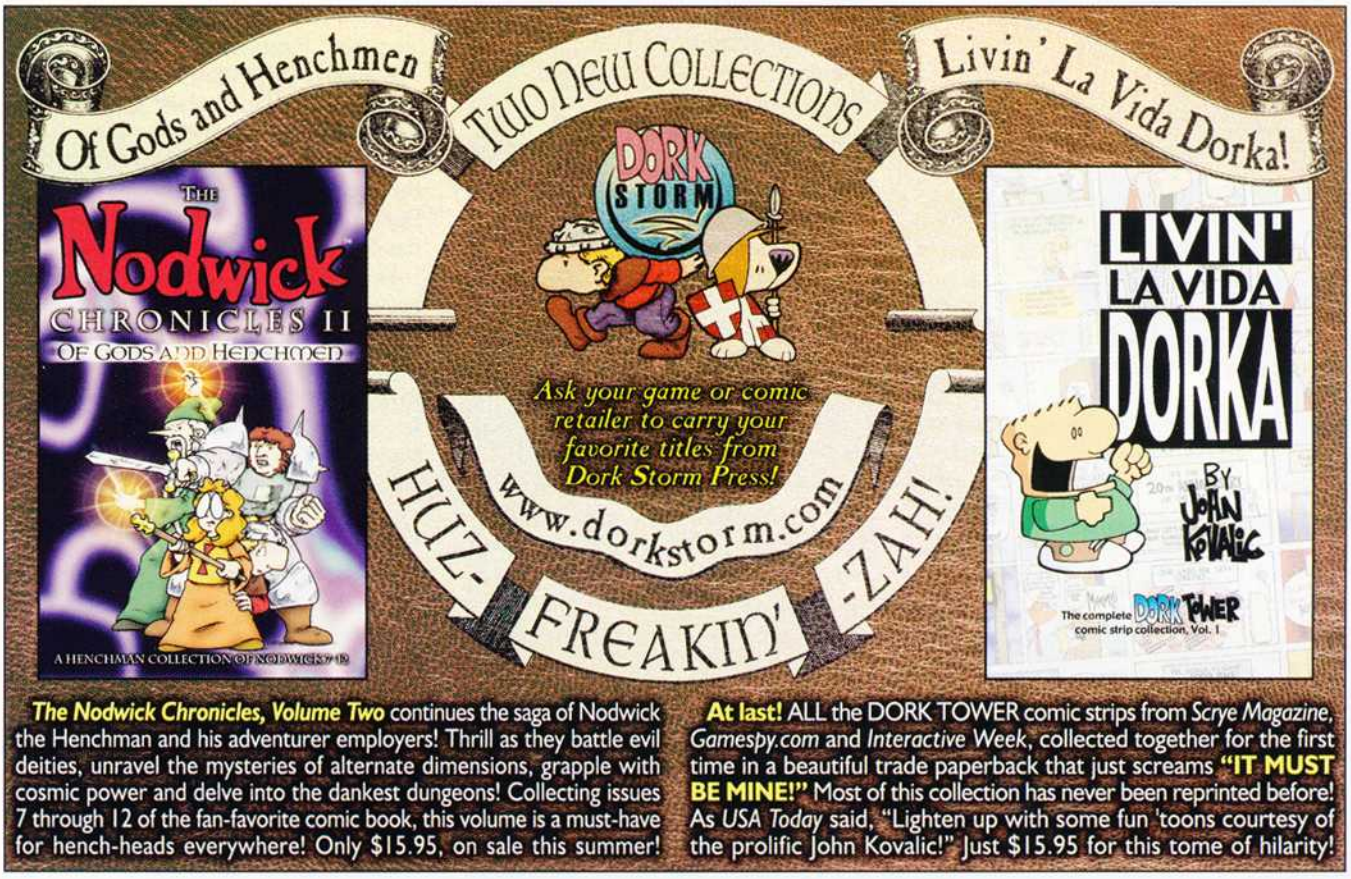
Two-Weapon Fighting: Flashy, showy, expertise, confident.

Weapon Finesse: Precise, meticulous, subtle, dexterous, refined.

Weapon Focus: Honed, dedicated, devoted.

Weapon Specialization: Dedicated, fanatical.

Whirlwind Attack: Deadly, sadistic, exciting.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ARCANE LORE:

BLESSINGS

PALADIN SPELLS

by Amber E. Scott · illustrated by Glen Angus

Paladins are very specialized spellcasters, with an appropriately limited spell list. Individual paladins, however, often find themselves in positions where a new spell is needed. If they are worthy, their deity might see fit to grant them a new spell. Other paladins might hear of the magical feats performed by one of their order and seek to master such spells themselves. Thus, new spells spread through the paladin ranks. When choosing spells for your paladin, look both to his personality as well as his deity's alignment and domains to pick appropriate spells.

Second Wind

Transmutation
Level: Pal 1
Components: V, S, DF
Casting Time: 1 action
Range: Touch
Target: Creature touched
Duration: 1 hour/level
Saving Throw: Will negates (harmless)
Spell Resistance: Yes (harmless)

For the duration of the spell, the affected creature can perform long-term strenuous activity as if it had the Endurance feat.

Clear Mind

Abjuration
Level: Pal 1
Components: V, S, DF
Casting Time: 1 action
Range: Personal
Target: You
Duration: 10 minutes/level

You gain a +4 sacred bonus to saving throws against mind-affecting spells and effects.

Energized Shield

Abjuration
Level: Clr 4, Pal 3
Components: V, S, DF
Casting Time: 1 action
Range: Touch
Target: Shield touched
Duration: 1 round/level
Saving Throw: None
Spell Resistance: No

As *lesser energized shield* except that the energy resistance is 10 and damage dealt is 2d6.

Find Temple

Divination
Level: Pal 1
Components: V, S, DF
Casting Time: 1 action
Area: Circle, centered on you, with a radius of 5 miles +1/level
Duration: 10 minutes/level
Saving Throw: None
Spell Resistance: No

With this spell, a paladin can easily find a place to worship and possible aid or shelter from the priests within. When the spell is cast, you sense the direction of the nearest temple to your god. If there is none within the spell's area, the spell instead shows you the direction of the nearest temple dedicated to a god of the same alignment as yours. You can also specify a particular temple to search for, but you must have visited the temple personally at some point in the past (seeing the temple through a divination does not count).

Sacred Haven

Abjuration
Level: Pal 4
Components: V, S, DF
Casting Time: 1 action
Range: Touch
Target: Creature touched
Duration: 1 minute/level
Saving Throw: Will negates (harmless)
Spell Resistance: Yes (harmless)

You shield one creature in a nimbus of holy energy. The creature gains a +2 sacred bonus to Armor Class. In addition, while protected by this spell, the creature does not loose its Dexterity bonus to Armor Class when flat-footed.

For the duration of the spell, you gain awareness of the creature's health as with the *status* spell, and you need not be able to touch the affected creature to heal it with your lay on hands ability. Use of the ability still requires a standard action, but it can be done at any range.

Holy Mount

Transmutation
Level: Pal 3
Components: V, S
Casting Time: 1 action
Range: Touch
Target: Your special mount
Duration: 1 round/level
Saving Throw: None

OF WAR

Spell Resistance: Yes (harmless)

When you cast this spell, your special mount gains the celestial template for the duration of the spell (see page 211 of the *Monster Manual* for details on the celestial template). In addition, the affected mount gains a +2 sacred bonus to attack and damage rolls with its natural weapons.

Mass Stabilize

Conjuration (Healing)
Level: Pal 2, Clr 2
Components: V, S, DF
Casting Time: 1 action
Area: 10-ft./level radius burst, centered on caster
Duration: Instantaneous
Saving Throw: Fortitude negates (harmless)
Spell Resistance: Yes (harmless)

This spell, designed to work on the battlefield, allows you to stabilize the dying all around you. A burst of positive energy spreads out from you, healing 1 point of damage to all living creatures in the area of effect, whether allied or not. This spell does damage to undead creatures.

Lesser Energized Shield

Abjuration
Level: Clr 3, Pal 2
Components: V, S, DF
Casting Time: 1 action
Range: Touch
Target: Shield touched
Duration: 1 round/level
Saving Throw: None
Spell Resistance: No

When this spell is cast, the shield touched appears to be made entirely out of one type of energy (fire, cold, electricity, acid, or sonic). Whoever bears the shield gains a resistance of 5 against the chosen energy type. Additionally, if the wielder successfully hits someone with the shield with a shield bash attack, the victim takes 1d6

FOR YOUR CHARACTER:

Acquiring New Divine Spells

Introducing a new divine spell into a campaign is often trickier than introducing a similar arcane spell, and DMs are less likely to do it. If your wizard or sorcerer develops or finds a new spell, only you can typically access the spell, but should a DM add a spell to the paladin or cleric spell list for your character (or other divine spellcasters for that matter) technically all casters of that class have access to the new spell. There are several ways to handle this situation, some of which have become common house rules in many campaigns. Above all else, if you're interested in learning new spells while playing a paladin, talk to your DM.

Secret Knowledge: This common solution makes acquiring new divine spells much like learning a new arcane spell for a wizard: The character must make a Spellcraft check (DC 15 + spell level) to learn the spell. Even though one paladin learns a spell, other paladins do not have access to the spell until they too learn the spell with a successful skill check. This is a better option for clerics and druids than paladins because they are more likely to have spellcraft ranks. This option also works for spells that the player researches or develops on his own.

Special Prayers: The spells on the *Player's Handbook* paladin or cleric list are available to the player normally, but anytime the player wants to prepare a spell from some other source, she must petition her deity for the special power necessary to prepare the spell. This option gives the DM the most control over any given session of play, and it might allow for some interesting roleplaying between a paladin and her god, but it still allows enthusiastic players to seek out new spells that they'd like to try in the game.

Customized Spell Lists: Each divine spellcaster has a unique spell list. These spell lists might be unique to each individual, or more likely, unique to each deity. Players and DMs work together to make a spell list for the player, and that spell list changes only when both agree that it should.

Any Spell You Want: A trusting DM might allow players of divine spellcasters to prepare spells from any supplement or article. It's probably not likely, but it doesn't hurt to ask.

points of the appropriate energy damage in addition to the normal shield bash damage. The energy type must be chosen when the spell is cast and cannot be changed during the duration of the spell. The energy resistance overlaps (and does not stack) with *endure elements* and *resist elements*. A given shield cannot be the target of more than one *lesser energized shield* or *energized shield* spell at a time.

Moment of Clarity

Abjuration
Level: Pal 2
Components: V, S, DF
Casting Time: 1 action
Range: Touch
Target: Creature touched
Duration: Instantaneous
Saving Throw: None
Spell Resistance: No

When you cast this spell and touch a creature that is under the influence of a mind-affecting spell or effect, that creature immediately receives another saving throw against the effect's original DC to break free of the effect. If the spell or effect did not originally permit a saving throw, this spell has no effect.

One Mind I

Divination
Level: Pal 1
Components: V, S, DF
Casting Time: 1 action
Range: Close (25 ft. + 5 ft./level)
Target: Your special mount
Duration: 10 minutes/level
Saving Throw: None
Spell Resistance: No

You temporarily strengthen the mental bond with your special mount when you cast this spell. If you do not already share an empathic link with your mount, you gain one for the duration of this spell. Additionally, the link with your mount sharpens your senses, giving you a +2 insight bonus to Spot and Listen checks and the scent special quality for the duration of the spell as long as your mount stays within range of the spell. The scent special quality is described on page 10 of the *Monster Manual*.

One Mind II

Divination
Level: Pal 3
Components: V, S, DF
Casting Time: 1 action
Range: Close (25 ft. + 5 ft./level)
Target: Your special mount
Duration: 1 round/level
Saving Throw: None
Spell Resistance: No

You temporarily strengthen the mental bond with your mount when you cast this spell, allowing you and your special mount to predict each other's movements, giving you a significant edge in combat. You and your mount gain a +4 flanking bonus to hit instead of +2 when the two of you are flanking the same opponent.

One Mind III

Divination
Level: Pal 4
Components: V, S, DF
Casting Time: 1 action
Range: Close (25 ft. + 5 ft./level)
Target: Special mount
Duration: 1 round/level (D) or until discharged (see text)
Saving Throw: None
Spell Resistance: No

You temporarily strengthen the mental bond you share with your mount when you cast this spell. This allows you to share your combat expertise with your mount when this spell is cast. Your special mount gains a +1 competence bonus to attack rolls for every three paladin levels you possess (maximum +5) for the duration of the spell as long as it remains within range of the spell. You may instead indicate (via the mental bond) one enemy within the spell's range. Your special mount can then make a single attack against that enemy. If the attack hits, the mount does extra damage equal to your paladin level. Using the spell this way instantly discharges it. The mental bond is in all other ways identical to the empathic link that paladins share with their special mounts (see page 43 of the *Player's Handbook* for information on the empathic link).

Sense Heretic

Divination
Level: Pal 1
Components: V, S, DF
Casting Time: 1 action
Range: Touch
Target: Object touched
Duration: 10 minutes/level (D)
Saving Throw: None
Spell Resistance: No

This spell is usually cast on a weapon or holy symbol. If an evil creature with the ability to cast divine spells comes within 100 feet of the item, it begins to glow with a faint blue radiance. You cannot tell where, or even in which direction, the detected creature is, only that such a creature is near.

Spiritual Chariot

Conjuration (creation)
Level: Pal 4
Components: V, S, DF
Casting Time: 1 action
Range: Close (25 ft. + 5 ft./2 levels)
Target: Special mount
Duration: 1 hour/level

When this spell is cast, a ghostly chariot forms behind the paladin's special mount. The chariot is large and ornate, and it is made of transparent, faintly glowing energy. Usually the holy symbol of the paladin's god is emblazoned on the sides of the chariot. The mount is correctly harnessed to the chariot. The chariot can hold 1 Medium-size creature or 2 Small creatures plus the driver (usually the paladin). Any chariot fighting feats the paladin might have (such as from *Sword and Fist*) can be used with the *spiritual chariot.*

Although the chariot seems large and sturdy, it and its occupants have no weight, so the special mount can travel at full speed. If the chariot is ever unhitched from the special mount, it disappears. The driver of the spiritual chariot gains a +4 sacred bonus to her Handle Animal checks. The chariot is made of magical force and is immune to damage. It interacts with other spells just like a *wall of force.* Those in the chariot have cover based on their size and the position of their attackers. In most situations, Medium-size creatures inside the chariot gain half cover (+4 cover bonus to AC, +2 cover bonus to Reflex saving throws). See page 133 of the *Player's Handbook* for more information on cover.

If you use the vehicle rules from *Dragon Magazine* issue #294, use the statistics for the double chariot found on page 44, except that it has no weight and cannot take damage.

Sticky Saddle

Transmutation
Level: Pal 1
Components: V, S, DF
Casting Time: 1 action
Range: Personal
Target: You
Duration: 1 minute/level (D)

This spell "glues" you to your mount. It becomes impossible for you to fall or be thrown off your mount. To pry you from the saddle requires a Strength check DC 20, and you gain a +10 on all Ride checks related to staying in the saddle. The spell must be cast after you are seated on your mount. If you are not seated on your mount when the spell is cast, the spell fails. If the spell is cast while you are riding bareback, you are "stuck" to the mount's back. Otherwise, you are merely stuck to the saddle, but the saddle is attached to the mount normally. If you are knocked unconscious while this spell is in effect, you automatically remain in the saddle. The spell can be dismissed as a free action, and it does not impede the rider from making a soft fall if the mount is dropped in battle.

Tiny Mount

Transmutation
Level: Pal 2
Components: V, S, DF
Casting Time: 1 action
Range: Close (25 ft. + 5 ft./2 levels)
Target: Your special mount
Duration: 1 hour/level (D)
Saving Throw: Fortitude negates
Spell Resistance: Yes

This spell causes your mount to immediately shrink to the size of a toy, becoming a Diminutive creature. The special mount retains its hit points, natural armor bonuses, and special abilities, but its Strength score drops to 2 and it gains a +3 size bonus to its Armor Class and a +3 size bonus to attack rolls. Any barding or other equipment worn by the animal is likewise reduced. Thus, you can carry your mount into a dungeon, smuggle it into town, or even keep it in your room at the inn instead of in the stable.

This spell does not give the mount any ability to survive dangerous or inhospitable conditions. For example, a Diminutive mount could not survive in an air-tight container or pack.

Winged Mount

Transmutation
Level: Pal 4
Components: V, S, DF
Casting Time: 1 action
Range: Touch
Target: Your touched mount
Duration: 10 minutes/level

This spell causes your mount to sprout giant, feathery white wings. This grants the mount a fly speed of 60 ft., with a maneuverability of good. The mount is slowed as normal for weight carried, barding worn, and environmental factors.

Word of Binding

Conjuration (Creation)
Level: Pal 1
Components: V, DF
Casting Time: 1 action
Range: Short (25 ft. + 5 ft./level)
Target: One humanoid of Medium-size or smaller
Duration: 1 round/level (D)
Saving Throw: Reflex negates
Spell Resistance: Yes

Occasionally a paladin wishes to restrain an enemy rather than kill him, whether to return him to justice or simply interrogate him. When you cast this spell and call to the target (generally something like, "In the name of my god, I bind thee!"), a pair of shining silver manacles appear around the target's wrists and ankles. The target does not have to hear you to be affected by the spell, and a successful Reflex save allows the target to dodge the forming manacles. The manacles are masterwork and made of steel. The imprisoned character can slip free with a successful Escape Artist check (DC 35) or a Strength check (DC 28). The manacles have a hardness of 10 and 10 hit points plus 1 hit point per caster level. The manacles automatically scale to fit any humanoid creature of Medium-size or smaller. While imprisoned by the manacles, the target cannot take any actions requiring the use of his hands and can only move 5 feet per round. The manacles come complete with an amazing quality lock.

The Gray Order

by Andy Collins - illustrated by Jeff Laubenstein

Although both the hosts of heaven and the commanders of hell would deny it, there are those among them who seek an end to the endless strife between good and evil. From time to time, the voices of these few grow so loud that their presence can no longer be tolerated among their peers. Neither truly good nor purely evil, these beings turn away from their celestial or infernal duties and seek fulfillment in moderation.

For centuries uncountable, these individuals were but lone wanderers through the planes, not knowing their true place in creation. Then, nearly a millennium ago, two such creatures met and shared their beliefs with one another. Although the specifics of this encounter vary depending on the teller, all accounts agree that one of these beings was an outcast astral deva and the other a cornugon seeking refuge from the Blood War. To their mutual amazement, the former blood enemies found that they shared many ethical and moral beliefs. They decided that neither heaven nor hell could be trusted to maintain order, as each side cared more for its morals than the ethical balance of law. Together, they founded the Gray Order: an organization dedicated to creating and maintaining such a balance.

Today, the Gray Order has cells of agents in most large cities. These agents work to moderate the strident good of heavenly devotees and the diabolical evil of the servants of hell. In some cities, the Gray Order works alongside paladins and celestials in order to quash rising evil, while in others, the order might be allied with fiends to prevent the local paladins from seizing full control of the government. On the lawless frontier, the order might draw support from both sides to hold back the tide of chaos.

The group described here can be placed in any large city in your campaign world. Depending on that city's moral and ethical bent, the Gray Order might be on the side of the angels or the devils (or both). The most important thing to remember when including the Gray Order in your campaign is their absolute devotion to law above either good or evil. They might be the characters' best friends (in a fight against hellish incursions) and then suddenly become the PCs' worst enemies (should the forces of good grow too powerful) and then back again.

Size and Resources

The Gray Order has a mere 40 members in the city, making it a minor organization. Their resources are typical for such a group: They can afford to spend up to 10,000 gp per week in pursuit of any single objective.

One advantage the Gray Order enjoys is that it can call upon resources from allies on both side of the lawful spectrum. One week, they might be able to put their hands on a holy sword, while next week they might procure corrupt spells from the *Book of Vile Darkness.* This freedom often gives them an edge against opponents who fail to take their moral flexibility into account.

Alignment and Leadership

The Gray Order maintains a steady lawful neutral alignment. Its members are consumed by a need for order, and they are willing to use the tools of both good and evil to accomplish that goal.

Individual members rarely vary from this alignment, and those who do don't remain in the organization for long. A lawful good paladin might join the group as it fights against fiends from the Lower Planes, only to find to his horror weeks later that the order was planning a similar strike against a celestial outpost.

The leader of the local cell of the Gray Order is Aliira Tarrenstock (female human ex-Pal5/Ftr9). Once a rising star among the worshipers of Heironeous, Aliira became disenchanted by her comrades' unwillingness to use their enemies' tools against them. After she tortured several evil cultists to death in an attempt to locate their master's bolthole,

Aliira's mentor asked her to leave the service of her god. She now serves as the ethical anchor of her branch of the order, providing an example of pure law to those who share her beliefs.

Membership and Demographics

As befits an organization dedicated to a difficult battle, fighters make up the bulk of the Gray Order. Godwin Alfrey (male aasimar Ftr7) serves as sergeant at arms for the order, maintaining peace among the members through force of arms and personality alike. He cares more deeply for Aliira than anyone suspects and would willingly lay down his life if she asked. A pair of 3rd-level dwarf fighters act as watchwardens for the group's headquarters, and nine assorted 1st-level fighters serve as sentinels, bodyguards, or muscle, as appropriate.

Many wizards find the Gray Order's dedication to law to their liking. The most learned among them is Strint Malthus (male tiefling Wiz6). Despite sharing a dedication to law, Strint fiercely hates Godwin Alfrey and wouldn't lift a finger to save the sergeant if he thought he could get away with it. Strint's former apprentice, Myele Garvin (female human Wiz3) keeps the order's records.

No secretive organization is complete without a complement of rogues, and the Gray Order is no different. Hal Garrik (male human Rog8) heads up all covert operations, while Saraina Weaver (female half-elf ex-Pal1/Rog3) focuses on identifying and recruiting new members. Two 2nd-level rogues and three 1st-level rogues work as spies, and agents provocateur as needed.

Monks make up a significant portion of the Gray Order's membership as well. The local branch is led by Sister Dark (female tiefling Mnk6), secretly the sister of Strint Malthus. Her all-female group of initiates, including a human 3rd-level monk and five assorted 1st-level monks, are eminently suited for scouting and often work alongside Garrik's rogues.

Because of their moral flexibility, the Gray Order counts few clerics among them. Still, there are those whose religious beliefs mesh reasonably well with the order's dedication to law, such as Martin Brach (male human Clr3 of St. Cuthbert). Brach occasionally diverts church resources to the order's ends, and he has also recruited a pair of 1st-level clerics to the group, one who worships Wee Jas and the other Boccob.

When the Gray Order needs high-ranking support, it turns to Yarrow Dey (female human Ari2), a minor noblewoman who has some sway with local officials. An ally of the order since her family was killed in a battle between celestials and devils some years ago, Dey has turned city councilman Parrick Ulearin (male dwarf Ari1) to the cause.

The most enigmatic member of the Gray Order is Mekili, an erinyes. Although she claims to have turned away from the path of evil, some in the order don't fully trust the comely fiend. Still, they can't argue with her ability to turn others to their cause.

In Your Campaign

When first introducing the Gray Order to your players, consider making the order a potential ally (for good-aligned PCs). For instance, they might arrive on the scene during a climactic battle with a pack of barbazu menacing the local temple of Pelor. Later, after the characters have grown to trust the group, it can be revealed that their supposed allies are working alongside a pit fiend plotting the destruction of the same church (now grown to be the most powerful political force in the city). In this way, the order's seemingly sudden change in behavior becomes all the more shocking.

Of course, even within an organization dedicated to law and balance, strife exists. Some members plot for greater power, while others suspect comrades of insufficient dedication to the cause. The Gray Order could prove to be both ally and enemy simultaneously, as the PCs become drawn into the web of intrigue.

Joining the Gray Order

While it's unlikely that an entire party of PCs will share alignments closely enough to join the Gray Order as a unified group, you might find one or more characters agreeing with the order's methods. From the lawful neutral monk who appreciates the order's balanced approach to the lawful good paladin on the verge of giving up his vows, the Gray Order provides plenty of opportunities for PCs to find like-minded fellows.

Don't discourage a PC who wants to build a relationship with the Gray Order, but keep some mystery about the order. If the would-be member sees too much too soon, it might spoil the surprise when the now-fallen paladin realizes her terrible mistake.

FALLEN CELESTIALS, RISEN FIENDS

How can a lawful neutral organization number both celestials and devils among its membership? Remember that even among creatures whose alignments are listed as "always" good or evil there are exceptions, although those are admittedly rare. In a typical campaign, your characters might encounter one such individual, a one-in-a-million example of a being who strays from its inborn tendency toward good or evil.

By adding an organization to your campaign that is dedicated to supporting such anomalies, you set up the possibility that those rare exceptions can gather together under the same banner. Suddenly, the several, even dozens, of one-in-a-million exceptions can be working alongside one another, putting aside their hereditary predispositions in the pursuit of absolute law.

Such creatures might actually undergo a physical (or supernatural) change as a result of this shift. For instance, celestials whose alignments shift from good to neutral might see their powers against evil (such as the celestial's *magic circle against evil*) wane or disappear. Similarly, devils who give up their dedication to evil might lose their ability to summon others of their ilk. Consider replacing lost abilities with new ones as appropriate to your game. For example, although a celestial might lose her *magic circle against evil* ability, she might instead gain *magic circle against chaos*. Of course, there's nothing wrong with simply leaving these creatures as written.

GRAY ORDER

Gray Order (minor): AL LN; 10,000 gp resource limit; Membership 40; Integrated (human 31, dwarf 4, aasimar 2, tiefling 1, celestial/devil 1, other 1).

Authority Figures: Aliira Tarrenstock, female human ex-Pal5/Ftr9

Important Characters: Godwin Alfrey, male aasimar Ftr7; Strint Malthus, male tiefling Wiz6; Myele Garvin, female human Wiz3; Hal Garrik, male human Rog8; Saraina Weaver, female half-elf ex-Pal1/Rog3; Sister Dark, female tiefling Mnk6; Martin Brach, male human Clr3 (St. Cuthbert); Yarrow Dey, female human Ari2; Parrick Ulearin, male dwarf Ari1; Mekili, erinyes.

Others: Mixed; Ftr3 (2), Ftr1 (9), Wiz1 (5), Rog2 (2), Rog1 (3), Mnk3 (1), Mnk1 (5), Clr1 (2).

Moon Mountain BREWERY

by Ed Greenwood · Illustrated by David Day

This ramshackle, little-known establishment stands in a wooded area on the banks of the Unicorn Run two days' travel north of Secomber. Here a small live-in staff of halflings make "moonslake," a minty drink that's rapidly gaining favor in the Heartlands. It's already the most popular drink among halflings in the lower Delimbiyr valley.

The Moon Mountain Brewery also makes and ships "topkegs" for those who prefer ale flips, a traditional cold-weather favorite among humans of the Sword Coast North. A topkeg has a small "crown" compartment at one end (its name comes from its brewery-preferred uppermost position, if the keg is placed on end) containing rum. The larger lower part of the cask, typically fifteen times the size of the crown, holds ale.

What Meets The Eye

Built among the trees by halflings who seem to have a love of stairs, balconies, flying bridges, outside ladders, and slide-chutes, Moon Mountain is made of any and all local woods that came to hand—mainly duskwood, pine, maple, oak, elm, and shadowtop, in descending order of prevalence. These beams and boards were fitted together with wooden pegs and a minimum of reshaping from their natural sizes and outlines, so parts of the brewery look almost as if they grew that way. Most of the wood has gone silver with age, and nothing is painted; moss and pitch has been used to chink the widest gaps, and whenever a piece of wood fails, another board is nailed over it or another prop wedged into place beside it.

The halflings who dwell here only relax when downpours make outside work pointless and there isn't a full load of tasks waiting along the various processes of making drinks and preparing them for transport. However, they prefer their work to earn them coin—so expansions and repairs to the brewery itself have all been done in haste. Successive slapdash building efforts at different times have resulted in an endearingly crazy structure of odd little rooms, ramshackle roofs sprouting in various directions, structures built around or incorporating living trees, little steps and stone-lined storage pits dug into handy hillocks, and so on. Wooden ladders ascend one of the tallest adjacent trees to reach a lookout platform where lanterns can be hung to signal shipping readiness, meals, dangers, or an urgent need for their presence to Moon Mountain folk working out in the fields.

Inside, the brewery is a labyrinth of flagstone-floored rooms (overlaid with dirt and rushes to make them level) full of vats, open tanks, trough-pipes, presses, casks, and blown glass bottles of all sorts of hues, sizes, and origins (which the halflings buy in Secomber from peddlers who salvage them from Waterdeep and more southerly cities). These bottles are used in brewery processes and for certain sales in Secomber.

What Goes On At The Mountain

Although the brewery stands in terrain studded with many little hills, there's certainly no mountain nearby. The name "Moon Mountain" is a corruption of Mrune Moontan, the name by which the half-elf bride of the long-ago adventurer Oblar Minstrelwish was known among the halflings of Secomber. Oblar and Mrune met while adventuring, and she's remembered as wielding mighty sorcery, for dancing in the moonlight with "strange monstrous visitors," and for brewing better ale than any Minstrelwish hitherto had. Her method and recipe are the basis for the Moon Mountain Ale of today.

Eighteen adult halflings (and seven children, who work as hard as their parents) call Moon Mountain home. Many of them belong to two interrelated families, the Borulglar and the Minstrelwish, and all of them work hard. Barrels must be made from trees they fell along the edge of the High Forest, substantial crops of apples, barley, hop vines, and sugar beets must be farmed, wild mint found and harvested in the forest, and the drinks must be made and then shipped down to Secomber and thence to the wider Realms.

The halflings distill rum from the sugar beets, brew beer from the barley and hops, and make moonslake from fermented apple cider that's distilled—or in winter, just set out to freeze and the ice scooped off. The brewing (malting and boiling), distilling, and barrel-making consume great quantities of firewood, so the halflings of Moon Mountain spend a lot of their time as woodcutters.

So stubbornly industrious are they, in fact, that no one has yet questioned

why it is that they bother. How can a brewery so far from large markets succeed? Why is the brewery so close to the perils of the High Forest?

The answer lies in the secret sponsors of Moon Mountain: the Zhentarim. Through this front, the Black Network ships information and small, valuable items to their agents, allies, and contacts throughout the Heartlands and the Sword Coast. Some of the casks leaving Moon Mountain have hidden interior compartments that contain messages or contraband, in addition to the drink they're supposed to contain.

Tarth Brallowgath (NE male human, War1/Rog1) comes to Moon mountain to sell supplies to the halflings and buy casks and kegs of their output. Brallowgath is actually a Zentarim agent, sent to the halfling holdout to arrange for the Black Network's smuggling needs. Only Yarimmur Borulglar (LE male halfling, Exp4/Ftr3), Kelter Minstrelwish (LE male halfling, Rog1/Ftr2) and "Old Chin" or "Mother" Nurvala Minstrelwish (NE female halfling, Exp4/Rog1) know Brallowgath's true loyalties—and covertly receive both the items he wants them to secretively ship, and the payments he brings for doing so.

Most of the other Moon Mountain halflings know there's something "not quite right" about the dealings between Brallowgath and Yarimmur and the Old Chin—but most of them don't want to know what's really going on. The youngsters are the most curious, and Kelter began as a youngster who took to spying on the little closed-door meetings with Brallowgath until he knew everything. Upon discovering this, Yarimmur simply took him into the little Zhent cabal.

Due to the construction of topkegs, over a dozen of the Moon Mountain halflings are skilled at making interior compartments in a cask or keg, but only the cabal of these three senior halflings assigns what casks are shipped where.

On very rare occasions, Brallowgath will order the halflings to poison particular casks (to eliminate clients who have displeased his Zhentarim superiors). Because of the possibility of the business being ruined if such a cask goes astray, the halflings hate doing this. Their poisons are derived from natural forest sources, and they haven't yet discovered any sleep-inducing or paralyzing substances that retain effectiveness when mixed with brine or alcoholic liquids and transported over distances.

Elminster's Notes

The Zhents are well aware of the possibility of kegs going astray through breakage, raft wrecks, or thefts, and almost all of the messages transported via Moon Mountain are either coded or consist of cryptic abbreviations. An example of the latter follows: "Suthask sunrise/three out/Blackleg." This means the operation named "Suthask" is now starting ("sunrise"), and the recipient is to do his assigned part. In this case, that includes disposing of or selling three casks, wagons, slaves, or whatever, and for guidance, more information, to report final success, or if anything goes wrong, the recipient is to contact the Zhent agent who goes by the Zhent nickname of "Blackleg."

I can tell thee some details of two Moon Mountain poisons (derived from secret teas made by boiling precise mixtures of certain barks, mosses, and fungi in water) that do survive when combined with alcoholic beverages. Both of them fade over time and with dilution, but when fresh and strong, they are as follows:

Bittermint (the name describes its faint, betraying taste): Ingested, Fortitude save (DC 17); initial damage 2d4 hp, secondary damage 1d4 hp and 1d4 temporary Dexterity.

Tulade (tasteless, but laces drink with tiny black oily bubbles): Ingested, Fortitude save (DC 16); initial damage 3d6 hp, secondary damage 1d6 hp and unconsciousness.

To Please The Gullet

Two-thirds of the output of the brewery is the light, clear Moon Mountain Ale. Though it's a popular quaff in Daggerford, Loudwater, Llorkh, and Secomber, most of it consumed elsewhere finds its way into ale flips.

An ale flip is made with the aid of a metal bowl, a fire, ale, rum, a handful of sugar, and a metal bar called a loggerhead. The rum, ale, and sugar are mixed in the bowl (fifteen times as much ale as rum, and as much sugar as the drinker desires), and the loggerhead is heated red-hot and then plunged into the brew.

The brewery also makes rum, moonslake, and a dark beer.

Moon Rum is fiery, raw, red-purple in hue, and little loved on its own; though one can buy hand kegs of it at the brewery or in Secomber, elsewhere it's only found in topkegs, for use in ale flips.

Moonslake is simply alcoholic apple cider that's been mixed with water in which crushed mint has been boiled and then strained out again. It's cool, fresh taste clears throats that are suffering from hearth-smoke in many a tavern, but a great many humans hate its minty aftertaste. Halflings and gnomes seem to like it best, with the occasional dwarf, elf, or half-elf finding it to their liking. Sales of moonslake have soared in Waterdeep, however, since certain sly halflings started to spread the rumor that imbibing moonslake makes drinkers far more attractive to folk of the opposite gender—and more alert, hardy, and in need of less sleep, too.

Moon Mountain Dark is a full, nut-bitter beer that's beloved by many halflings, gnomes, and dwarves—but slower to find favor with humans, some of whom have been heard to mutter, "Salty beer? Ugh!" and similar comments. It does, however, make a superb mulled brew, and it is served in many inns and much enjoyed there by the same humans who profess to be disgusted by Moon Mountain Dark.

Mulled brew is simply beer dosed with a handful of sugar; two pinches of ground nutmeg, cloves, and blackroot, a handful of ground ginger; and a piece of apple or lime, all heated just to the beginnings of a boil. A dash of rum is then stirred in, the mull is taken off the hearth to cool for the space of a short muttered cook's charm or song, and then served hot.

In Your Campaign

Using an "Elminster's Guide" article in your game is easy. Simply switch the names of groups and individuals so they suit your campaign or come up with some new scenarios for how the elements of the article work together.

- The Zhentarim can be any evil-aligned organization from your campaign. Alternatively, the group that uses Moon Mountain as a front might be a secretive organization of do-gooders fighting the oppression of an evil tyrant.
- Perhaps the haphazard Moon Mountain brewery is inhabited by another race. Elves gnomes, and dwarves are good choices, but it could be built and maintained by stranger creatures like sprites, goblins, or satyrs.
- Perhaps the brewery is no brewery at all but is instead a home to an eccentric circle of druids who brew up magic potions and plant growth serums in huge vats.

Elminster's Guide to the Realms:
MOON MOUNTAIN BREWERY

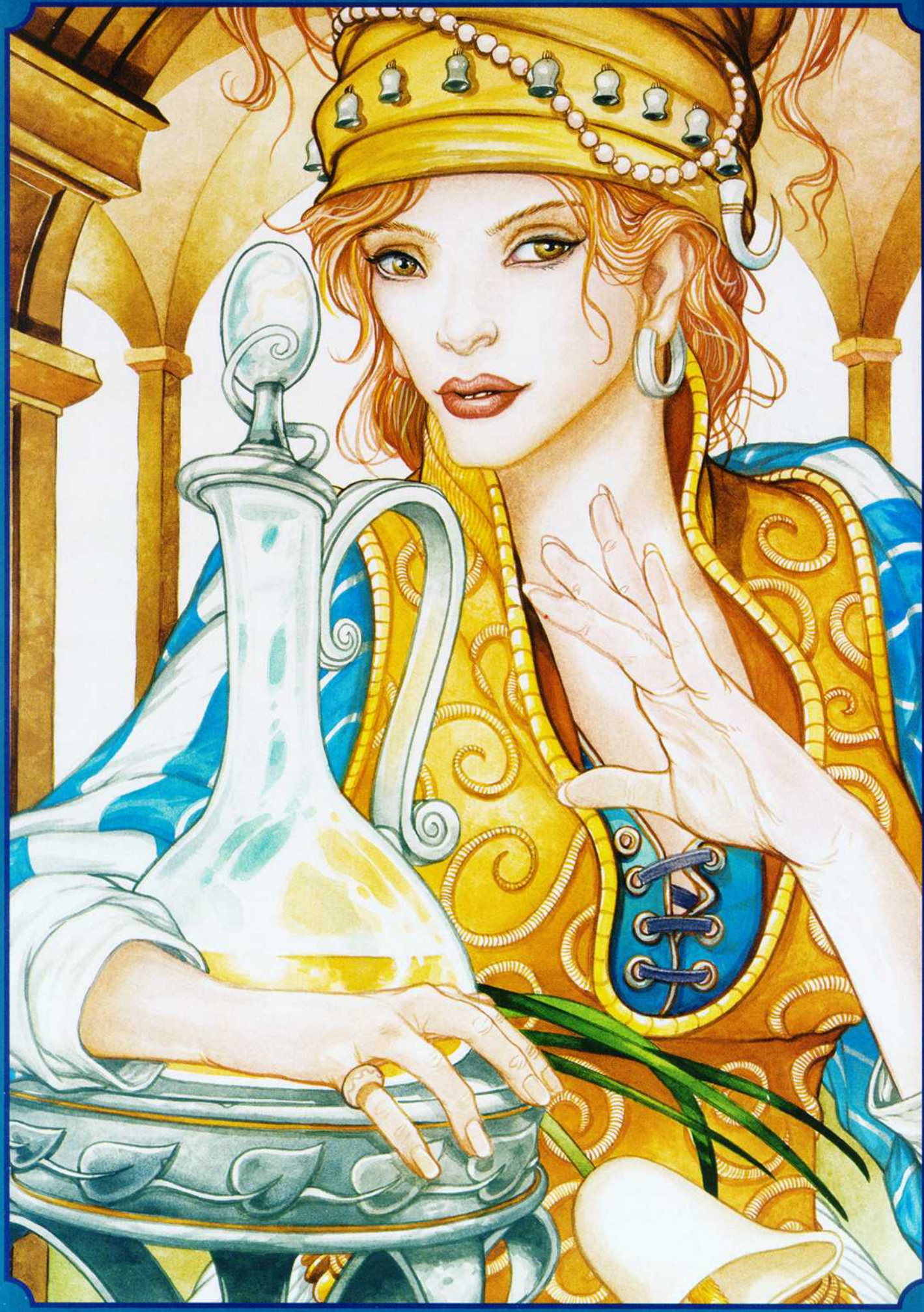
Moon Mountain Brewery

1. Stone-lined storage cavities have been introduced into the middle of living trees (that have grown around them). Wall-panels in many places around the brewery allow access to these spaces.

2. Salvaged glass bottles hidden behind sliding wall-panels beside many door frames contain contact poisons (sassone leaf residue and terinav root, see the *Dungeon Master's Guide* for details) for hurling as missiles at intruders if the brewery is ever attacked. A Search check (DC 15) locates one of these compartments. Most rooms have at least one, and many have two or three.

3. This and several other brewery doors are false entrances that lead into corridors lined with pit traps. See the *Dungeon Master's Guide* or *Song and Silence* for example pit traps.

4. Panels in some outside walls open into hidden storage spaces for Zhent drop-offs and stolen goods. These compartments come and go as the halflings repair and add to their home, but there are usually a dozen or so available at any one time. A Search check in the area (DC 20) locates one of these compartments.



Memories

The Year of the Wave (1364 DR)

by Lisa Smedman · illustrated by Jeff Laubenstein

Larajin sighed as she dusted the sideboard. Just outside the window, sunlight flooded the gardens that surrounded Stormweather Towers, painting the sunflowers an even deeper yellow and turning the spray from the ornamental fountains into sparkling diamonds. The only discordant note was the workers who were replacing the roof tiles on the west tower: Their heavy hammer blows drowned out the songs of the birds that flitted from branch to branch in the garden below. Even so, it was a near-perfect day. How she longed to be outside, laying on her back on a carpet of sweet-smelling grass, staring up at the sky with her hair lying loose around her head and her feet bare. Instead she was inside, in a stuffy, dusty dining hall, her hair bound up in a tight, hot turban, sweating inside her servant's uniform. She wished she'd been assigned the duty of shopping for spices in the market—that would have allowed her to sneak into the public gardens for a bit—but Aileen had used her simpering smile to persuade Erevis that she should be the one to . . .

A crashing sound wrenched Larajin out of her reverie. With a sinking heart, she saw that her duster had knocked one of the Master's expensive elven vases off the sideboard. It lay in pieces at her feet, broken beyond repair. If Erevis found out what she'd done, Larajin would be demoted back to the scullery, condemned to an entire summer of washing pots and pans. . . .

As if on cue, she heard the head butler's voice in the hallway. Quickly, she kicked the broken bits of vase under the sideboard. As the door to the dining room opened, she scurried to shelvesa few paces away and began busily dusting.

"Larajin!" Erevis's stern voice cracked like a whip. "Are you not done yet?"

Cringing, Larajin turned around. She was seventeen years old, yet still the tall, bald-headed butler with the perpetual scowl could make her feel like a small child.

"Nearly done, sir," she answered meekly, willing her eyes not to stray to the spot where the broken vase was hidden.

Erevis's deep-set eyes ranged over the still-dusty shelves. "Well stop daydreaming. Finish up here, then off to the laundry to fold the clean sheets."

When Erevis had gone, Larajin bent to scoop the bits of broken vase into the bucket that held her cleaning supplies. Down on her hands and knees, she spotted a glint of something gold behind the sideboard. A fivestar? Eagerly, she reached for it.

It turned out not to be a coin but a small crystal decanter, filled with a liquid that shone like molten gold. Curious, Larajin pulled the stopper and sniffed. Her nostrils were filled with a sweet floral scent, underscored with a sharper tang. The liquid must be a sort of liqueur—what was it doing hidden behind the sideboard?

Then she nodded. Tal. It must have been his doing. The second son of the illustrious Uskevren family was thirteen years old, and full of mischief. The Master had scolded him just last week for becoming violently ill from drink at a tavern and having to be carried home; he'd urged his son in a tight, angry voice to "show some self-control"—his favorite admonishment. It looked as though Tal was having a hard time following that order.

Larajin couldn't leave the liqueur here for the Master to find. Tal had gotten into enough trouble, lately. Plunking the decanter into her bucket, she covered it with a rag. She'd hide it in her room for now and smuggle it back to the wine cellar later—if Erevis ever stopped hounding her long enough to give her the chance.

As Larajin stepped outside to empty her wash bucket, she heard the muffled clash of steel on steel and the cries of men in combat coming from the stables. For an instant she froze, eyes widening. Then, in a pause between the ringing sword blows, she recognized Tal's voice.

"You scoundrel!" Tal cried, his teenage voice cracking. "See if your goddess will protect you from this!"

Dropping the bucket, Larajin rushed forward. Logic told her it was the height of foolishness for an unarmed girl to run to the spot where men were fighting with cold steel, but her heart urged her on, to offer whatever feeble help she could to the noble son who had always been like a brother to her.

Flinging open a heavy wooden door, she rushed into the stable. Inside, between the two rows of stalls, dust swirled around two fighters: Tal, and a larger fellow who Larajin couldn't see clearly. The air smelled of straw, manure, and human sweat; in the stalls on either side, horses whickered in alarm. Tal, his back to Larajin, stumbled as his opponent bore down on him with his sword, and Larajin screamed. Hearing her, Tal spun in place, stupidly exposing his back to the other fighter. His opponent's sword sliced down—only to swerve at the last moment and pass a hand's breadth from Tal's shoulder.

"Larajin!" Tal gasped, his breathing labored. "Thank the gods it's only you. What time is it?"

Larajin froze, confused by the strange greeting. Then Tal's opponent stepped around him, revealing himself.

"Brocklin?" Larajin asked. As she realized the pair had only been practicing swordplay, Larajin felt her cheeks grow hot. She'd just made herself look extremely foolish—in front of the one person in Stormweather Towers she most wanted to impress.

Hearing her, Tal spun in place, stupidly exposing his back to the other fighter. His opponent's sword sliced down—only to swerve at the last moment.

Brocklin was one of the grooms. Strikingly handsome, one year older than Larajin, he had arms and a bare chest muscled from years of mucking out stables. Still breathing heavily from the fight, he ran a hand through sweat-damp blond hair, pushing it back out of his eyes as he squinted into the sunlight slanting in through the stable door. He moved with a dancer's grace as he picked up a sheath from the floor and shoved his sword into it, then pulled his coarse cotton shirt back over his head. His eyes—blue as a summer sky—darted to Tal.

Tal held up a hand, as if in reassurance. "Don't worry," he told the older boy. "After tonight it won't matter. I'll speak to her."

Brocklin grunted, then turned away. He strode to the far end of the stable and hid his sword under a bale of hay. Then, without a trace of exertion, he vaulted out through an open window, ignoring the door.

Larajin sighed—then was startled a moment later by Tal's fingers snapping in front of her nose.

"Wakey, wakey," Tal teased, eyes glinting. "The man of your dreams is gone, but I'm still here."

Larajin's cheeks grew warmer as her blush deepened. "I don't think of him that way!"

"Yes you do. Everyone else might as well be invisible when he's around."

Larajin ground her teeth. "What were you two doing?" she asked, trying to change the subject.

Tal hefted his sword. "I'll give you three guesses," he teased. "And the answer is . . . fencing."

"I could see that. Why?"

Tal bent to pick up his scabbard. "Brocklin doesn't want to work in the stables all his life. He has higher aspirations."

"What's wrong with working in a stable?" Larajin asked defensively. Her father had done just that for nearly forty years and was recognized throughout Sembia for his skill with horses.

She could see that Tal was hesitating. "Come on," she said angrily, forgetting once again that he was a noble and she a mere servant. "Out with it."

"Promise not to tell your father?"

Larajin frowned, then reluctantly nodded.

Tal's voice dropped to a conspiratorial whisper. "Brocklin's going to stand vigil tonight in the Temple of Sune. He wants to become a squire of the Sisters and Brothers of the Ruby Rose."

"Brocklin's seeking a vision?" The news hit Larajin like a spray of ice water in the face; she felt the flush drain from her cheeks. "But if the goddess marks him with her kiss, he'll leave Stormweather Towers."

"So? You can always go stare at dream-boy at the temple."

Larajin stamped her foot, suddenly furious with Tal. He'd obviously been training with Brocklin for some time, but had never told her. Turning her back on Tal, she stormed away.

"And to think I tried to cover up for you," she muttered angrily under her breath as she slammed the heavy stable door behind her. "Well, you'll be on your own the next time, Tal."

Early the next morning, As Larajin went out to the stables to call her father to breakfast, she ran into Brocklin. He was leaning on a pitchfork, yawning, as she opened the door.

Larajin hesitated, then asked the question that had kept her awake late last night. "Well? How did it go?"

Brocklin frowned and scratched at the beard that was just starting to grow in, framing the line of his strong jaw. "How did what go?"

Larajin glanced around the stable; she didn't see her father; he was probably outside in the coral, spreading hay for the horses. "The vigil," she said. Then, when she saw confusion in Brocklin's eyes, she added, "Did the Lady Firehair appear to you?"

Brocklin's fingers tightened on the pitchfork. "Who told you I was going there?" he hissed.

Larajin suddenly realized her mistake. Brocklin didn't realize that Tal often shared his confidences with her—and that she kept them. "Tal told me," she whispered back. "But don't worry, I won't tell my father that—"

"Tal," Brocklin growled.

"He had to tell me something after I saw you two fencing yesterday," Larajin continued.

"When did you see us fencing?" Brocklin asked. "Have you been spying on me?"

"No!" Larajin said, her voice rising. "It was an accident. I heard swords clashing, and thought—"

Suddenly Brocklin laughed. "I suppose it won't matter, after tonight. I'll be quit of these stables and doing the Lady's work." He touched his fingers to his lips and raised them to the heavens in a reverential gesture.

Larajin was confused. "Tonight?" she echoed. "You're standing vigil during the Grand Revel? I thought you were planning on attending it as a celebrant."

"The Grand Revel's tomorrow night."

"No it isn't," Larajin insisted, wondering why he was being so stubborn. "It's Firstday today."

"You're wrong. It's Tenthday."

In the distance, over the squeaks of the pulleys the workmen were using to haul shingles to the top of the west tower, Larajin could just hear the ring of a wagon bell and the clatter of bottles. "Do you hear that?" she asked Brocklin. "It's the milk vendor's wagon. You know he only delivers here on Firstday."

As Brocklin listened, his eyes grew deeply troubled. "But it can't be. How could I have missed . . ."

"Yesterday was Tenthday—your afternoon off," Larajin continued. "You spent the afternoon with Tal."

"I did?"

"Don't you remember me seeing you and Tal practicing swordplay in the stable?"

"We didn't practice yesterday."

"Yes you did." Larajin strode over to the bale of hay where he'd hidden his sword. "I saw you hide this," she said, drawing out the weapon.

The worry in Brocklin's eyes deepened to near panic. "How did you . . ." He grabbed for the sword. As his hands briefly touched Larajin's, her heart fluttered.

"Will you be at the Grand Revel tonight?" she asked.

"Of course," he said over his shoulder, as he returned the sword to its hiding place.

"I think I'll go, too." Larajin waited for a response, but Brocklin seemed distracted—she doubted that he'd really heard her. Sighing, she left to find her father.

Nervously, Larajin tugged at her dress, trying to get it to fit properly. The lace-trimmed hem and tight-fitting sleeves with slashed oversleeves of Uskevren blue were both the right lengths, but the bodice was a little too large. Not surprising, considering the dress was one of Mistress Thazienne's hand-me-downs; its brocade had gone shiny and several seed pearls were missing. Nor was Larajin's hair cooperating. She'd tried to pin it into the elaborate coils that were in fashion these days, but it was as unruly as a medusa's tresses. She tried to shove in one last pin, but her hands were trembling and she dropped it instead.

Brocklin would be at the Grand Revel—assuming he didn't once again forget what day it was. What would he do when he saw her? Would he notice all the primping and preening she'd done, or would she be just another face in the crowd? Did she really dare ask him to dance? What if he said yes? What if she tripped over her hem and made a fool of herself once again?

Her eye fell on the drawer where she'd hidden Tal's liqueur. She hesitated a moment, then opened it. She lifted out the crystal decanter, uncorked it, and took a sniff. Why not? Perhaps it would bolster her nerves.

The liquid tasted sweet as wildflower honey, and it rushed down her throat like fire. She felt a warm glow begin in her belly and radiate out to her very fingertips. Her cheeks flushed, her skin prickled, and as she caught a glimpse of herself in the mirror, her hair seemed to glow with the radiance of the rising sun. Filled with a surge of confidence—was this how strong drink affected people?—she decided to find Brocklin. Laughing brightly, she glided down the hallway with the grace of a dancer, and knocked on Brocklin's door.

When Brocklin opened it, she saw that he too had dressed for the revel, in tight-fitting hose that accentuated the muscles in his strong legs, and a high-collared velvet doublet. When he saw her, a frown flashed across his face, but an instant later it was replaced with a radiant smile. "Larajin!" he exclaimed. "How wonderful to see you. You look . . . wonderful." The last was said with a sigh.

Despite the warm glow inside her, Larajin was momentarily taken aback. "Are you taking anyone to the Grand Revel?" she asked hesitantly.

"I am. You." With a courtly bow, Brocklin extended his hand.

Shivering with anticipation, Larajin took it.

Sunset, Eveningtime, Midnight, and Moondark passed with the swiftness of swooping birds, leaving Larajin's head spinning. The Grand Revel was beautiful beyond even her imaginings. Held in the temple, in an enormous courtyard that surrounded a sacred pool scented with floating rose petals, the revel dazzled all of the senses. Harpists and flutists filled the air with soft music, sparkles of magical light leaped amid the fountains' spray, sandalwood incense wafted through the gardens, and dancers twined about each other with sensual movements. Tables were heaped with bottles of sparkling wine and honey-drizzled spice squares for anyone to taste. The priestesses of Sune—and the occasional priest—drifted here and there in gauzy red garments that revealed shapely midriffs and thighs or the curve of a perfect breast, planting sacred kisses with gold-dusted lips on those who had come to the revel. Other priestesses walked solemnly through the courtyard, bearing the temple's treasures. Delicate blown-glass sculptures, paintings by Sembian masters, gem-crusted lovers' goblets, and carved ivories were all paraded by.

Harpists and flutists filled the air with soft music, and dancers twined about each other with sensual movements.

The object of the celebration was to draw new worshipers to the temple of the goddess of love, but Larajin sus-

pected that many of the revelers had baser motivations. Several were tipsy from the wine, and more than one couple had disappeared into the surrounding gardens, from which came frantic rustlings and giggles. It was all part of the worship, but Larajin was starting to get nervous. More than one young man had flirted with her, only to be chased away by Brocklin's possessive glare. His strong arm was tight around her waist, and when he spoke to her, he pressed his lips into her hair, as if drinking in her scent.

"Watch out there!" Looking up, Larajin saw a carriage headed straight for her.

"Why don't we find a quiet corner?" he whispered, drawing her deeper into the garden.

Heart fluttering, Larajin felt as lightheaded as if she'd been drinking all night. She'd waited so long for this night—but in her fantasies, it had unfolded tantalizingly slowly, over several days, like a blossoming rose—not with this hot urgency. What was it about her that had finally caught Brocklin's eye? Mistress Thazienne's dress—or the newfound confidence the liqueur had given her? The change in him had been so sudden—was he only playing her along, hoping for a quick tryst before the night was gone? Did it matter?

It was almost dawn; the revel would soon wind down. If she was ever going to kiss him, it had to be now.

"That looks like a quiet spot," Larajin said, nodding at the shadow behind some ornately sculpted bushes near the temple's rear gate.

Blue eyes burning with desire, Brocklin parted the branches and led her into the shadows. Shivering in anticipation, Larajin followed him. Then she stepped on something soft that filled the air with a foul, putrid smell.

The clatter of horse's hooves snapped Larajin out of the mental fog she'd been wandering in. "Watch out there!" a male voice cried. Looking up, Larajin saw a carriage headed straight for her and realized she was standing in the middle of the road, oblivious to the carriage that had just turned the corner. Gasping, she jumped aside as it thundered past.

Confused, Larajin looked around. She was standing outside a high wall, half a block from an open gate. After a moment, she recognized it as the rear entrance of Sune's temple. When she moved toward it, she stumbled, tripping over a long hem. Looking down, Larajin saw she was wearing her best dress—the one Mistress Thazienne had given her.

Dawn was just breaking in the east, painting the sky a rosy pink. From High Bridge came the peal of a bell, marking the start of a new day: two peals, followed by a silence, followed by two more peals. The start of Secondday.

Secondday?

Larajin frowned, listening to the music and laughter floating out of Sune's temple. That wasn't right. It was Firstday today. The morning that would seal Brocklin's future. If he'd been successful in last night's vigil, he'd be packing his bags for Ordulin. She'd better hurry back to Stormweather Towers if she was going to catch one last glimpse of him before he . . .

Larajin's breath caught in her throat as she spotted familiar broad shoulders and blond hair. Brocklin—coming out of the rear gate of the temple. Hiking up her dress, Larajin hurried toward him. As she drew nearer, however, he abruptly stopped to stare at the street around him, his blue eyes wide with confusion.

"Larajin?" he said, his voice puzzled.

Larajin faltered to a halt. Suddenly, she didn't know what to say. It was the first time Brocklin had ever spoken to her, and the thrill of it made her mute.

Just as Larajin had done, Brocklin looked down at his clothes. "What's happening?" he asked. "What am I doing here?"

Larajin was growing increasingly worried. Not only had something very odd just happened to her—somehow, she'd risen from her bed, put on her best dress, and sleepwalked her way to the temple—it seemed to have happened to Brocklin as well. Was it magic at work? Had the goddess of love summoned them both here from their beds, in order to stage a romantic tryst?

"I shouldn't be here," Brocklin said, staring at the temple wall as if he'd just noticed it. "Not until tonight." He turned, about to stride away.

"Brocklin, wait!" Larajin cried, clutching his arm. "Don't you find it odd that we both—"

Brocklin shook her hand off. "Let go of me," he growled. "And quit following me. I'm sick of you mooning after me like a lovesick cow."

Larajin gasped as if she had just been slapped. She watched in stricken silence as Brocklin strode up the street. She'd thought that he . . . didn't he? . . . From somewhere in the back of her mind came a whisper: This wasn't how it should be. Last night he was . . .

Then it was gone.

Larajin lay face-down on her bed, weeping. It took her a moment to realize that someone had entered the room. Embarrassed, she sat up. Then she saw it was Mistress Thazienne—Tal's older sister—and sprang from the bed to give a quick curtsey. What was wrong now? Wasn't it bad enough that Brocklin had spurned her, that Erevis had caught her sneaking back into Stormweather Towers and yelled at her, that somehow she seemed to have lost all memory of the previous day?

"Larajin, I'm looking for something. I wonder if you've seen it. A crystal decanter, filled with—"

Suddenly, Thazienne's face froze in a look of horror. "Oh, Larajin. Is that why you're crying? Did someone—"

Larajin nodded. "Brocklin," she sobbed.

Thazienne's expression grew even more stricken. She moved toward the table and picked up the decanter Larajin had found yesterday—no, the day before yesterday. It was empty. "Oh gods," she whispered. "I've killed him."

Suddenly dizzy, Larajin sank down onto her bed. "Brocklin's dead?"

Thazienne stared at the empty decanter. "What a fool I was," she groaned. "To think I was going to trick Tal into drinking—"

"Brocklin's dead?" Larajin repeated, an edge of hysteria in her voice. She'd prayed for the goddess to punish Brocklin, but she hadn't meant—

"You just said he drank this."

"No I didn't. I don't know who drank it. I found it under the sideboard when I was dusting."

"So Brocklin's not dead then."

"Goddess be praised," Larajin answered, relief washing through her.

Thazienne gave Larajin an exasperated look and ran fingers through her raven-black hair. "We'd better start from the beginning." She held up the decanter. "This is—was—a love potion. A draught from the pool of Evergold. I . . . acquired it . . . only recently. I've since learned that only someone who has been chosen by Sune can safely consume it; to anyone else, it's a deadly poison."

Placing the decanter back on the table, Thazienne sighed. "I suppose, since there's no body lying on the floor of your room, the potion must have evaporated. Too bad: I hear it was worth more than a thousand ravens."

Larajin stared at the empty decanter with wide eyes. She was really in trouble, this time. "Mistress Thazienne, I don't remember what—"

"Call me Tazi," Thazienne said automatically. Then, "Why were you crying?"

Fresh tears welled in Larajin's eyes. "It's Brocklin. He doesn't . . ." She stared at the floor, unable to continue. "I hate him," she whispered.

Thazienne arched an eyebrow. "So I see." Then she shook her head. "Don't worry about the potion; as they say: Easy come, easy go. I'll leave you to your moping. Goodbye."

As Thazienne closed the door, Larajin stared at the empty decanter. Thazienne had obviously stolen it, and then it had found its way into Larajin's hands—and mysteriously disappeared, just like her memories. Something very strange was going on—all of it revolving around the goddess. There was only one thing to be done: go to Sune's temple and ask a priestess for guidance.

Wiping away the last of her tears, she rummaged in the wooden chest at the end of her bed. As she pulled on the trouser-skirt and plain blouse she wore on her afternoons off, she whispered a prayer to Sune, asking for the goddess's aid in sneaking out past Erevis Cale. Given the way the morning had gone so far, Larajin was going to need all the help she could get.

The priestess, a strikingly beautiful woman with high cheekbones and auburn hair that glowed like warm embers, yawned discreetly behind a hand then peered at Larajin a moment longer. "I might have seen you among the revelers last night. Weren't you the one with that handsome blond boy? Why do you ask?"

"Then I was at the revel," Larajin said eagerly. Naturally, the priestess would remember Brocklin, and not her. "I'm trying to figure out what happened. I don't remember—"

"You're not the only one," the priestess said. "A lot of wine was consumed that night." Then her attention suddenly shifted as a dwarf bustled out of the temple garden. "Kremlar!" she called. "Can you identify it?"

The dwarf, who stood only as high as Larajin's waist, had neatly braided gray hair and a twin-braided beard, a gold ring on every finger, and a fussy manner about him. He held a clump of what looked like black moss at arm's length, wincing at its foul stench. The stuff smelled like a cross between night soil and meat that had rotted in the sun. "This seems to be the root of your odor problem, Lady—no pun intended," he said. "But I am at a loss to identify it. You say your gardeners are having trouble dealing with the stuff?"

"They claim not to be able to find it, despite its offensive smell," the priestess said. "They report one area cleared of the stuff, and when we inspect that section of the garden, the moss is still there. One of the gardeners swore the moss must have re-infested the spot when his back was turned and said the goddess herself couldn't root out the stuff; we dismissed him for his blasphemy."

"I see," Kremlar said, staring at the odorous black stuff in his hand as if he was afraid its stench would creep up his embroidered sleeve.

Larajin, who had stood with the polite silence of a servant until now, cleared her throat. "Excuse me, Lady. You were saying—"

The priestess silenced her with a wave of one delicate hand. "Not now, if you please. I'm quite busy." To the dwarf, she said, "Surely the moss must be mentioned in one of your books. I charge you to make every effort to find out what it is—and how to eliminate it."

"Indeed I will try, Lady."

"You must do more than just try," the priestess said in a seductive voice, lifting Kremlar's chin with a slender finger. "We are counting on you."

"Ah, Lady," Larajin interrupted tentatively. "If you could just tell me what I did—"

Like a sun disappearing behind clouds, the priestess's smile was gone. "I can't help you," she said firmly.

Larajin tried again. "Perhaps one of the other priestesses might have seen—"

"I doubt it. We were all much too busy last night."

In her mind, Larajin could fill in the rest. Even in her best dress, she was plain looking. No one would have noticed her. Certainly not one of the beautiful people who glided through the temple like gods walking on air. Coming here had been a foolish idea. Sighing, she turned to go.

Normally, Larajin would have been wary about going with a stranger, but there was something about Kremlar's eyes that made her trust him.

A hand reached up and touched hers. "Why so sad, girl?" the dwarf asked in a gentle voice.

Tears burned behind Larajin's eyes. "I'm in love with someone who doesn't love me back," she answered. Then the tears were running down her face. A moment later, she found herself pouring out her heart to this complete stranger—this dwarf with the sympathetic eyes. How nobody really liked her at Stormweather Towers because she was so different, always daydreaming and clumsy. How she was certain no one would ever fall in love with her since she was so plain.

When she was done, he nodded grimly and patted her hand. "Such a terrible thing, a broken heart," he told her. "Old though I am, I still remember what it's like, but I know just the thing to cheer you up: a present. Come with me to my shop, and I'll give you a vial of my best

perfume. Would you like that?"

Normally, Larajin would have been wary about going with a stranger, but there was something about Kremlar's eyes that made her trust him. "I'd like that very much."

Kremlar's shop turned out to be as fussy as he was—the front filled with vials of perfume lined up in perfect precision on dust-free shelves, the back containing a workshop with dwarf-sized tables on which dried flowers and herbs were organized in neat piles. The air was heady with perfume—Larajin wondered how Kremlar could bear to bring the foul-smelling clump of moss into his shop. He dropped it into a glass jar on a work bench, sealed the jar with a cork, then washed his hands with lavender-scented soap in a basin. That done, he returned to the front of the shop and stared at the shelves.

"Hmm, for a young lady in love—this one." He pulled an expensive-looking blown-glass vial from the shelf and handed it to Larajin. "Please. Tell me what you think of it."

Terrified that she would drop the fragile vial, Larajin carefully pulled out its glass stopper and sniffed. The delicately blended scents of apple, muskwood, and wildflowers filled her nostrils. Closing her eyes, she imagined herself in a flower-filled meadow, under a blossoming apple tree. "It's wonderful," she breathed. Then her eyes sprang open. "But too expensive." She reinserted the stopper and tried to hand the vial back to Kremlar.

"Nonsense," he said, pushing it back at her. "Keep it." He started to turn toward the back room. "Now you really must excuse me; I've work to do. Quite frankly, this particular species of moss is unknown to me, even though I could name any flower in Faerûn from a single petal. I just hope I can identify this stuff. My reputation is on the line."

Larajin nodded. "Of course. I should go. I wish you luck in your—" Then she gasped.

"What it is?" Kremlar said, glancing nervously behind him.

"Nothing—I think," Larajin answered. "Just, you seem to have picked up a bug with the moss. Something moved inside the jar."

Kremlar shuddered and immediately inspected the hand he'd used to pick up the moss, turning it back and forth as if he expected to see bugs crawling there, too. Embarrassed by his squeamishness—his race was supposed to be strong and stoic—Larajin quietly let herself out of the shop.

Larajin slapped him across the face. An instant later, she cringed in terror. Striking a noble was a serious offence; servants had been dragged through the streets in chains for less.

For the rest of the day, Larajin did her best to attend to her duties and stay out of Erevis's way. She also did her best to avoid Brocklin. When Tal told her Brocklin had gotten into an argument with the temple priestesses after they told him he'd already stood his vigil—and failed—she feigned indifference. But later that afternoon, when Tal gleefully reported that Brocklin had run away to Ordulin to attempt a vigil at the temple there, then made fun of the new perfume she was "dousing" herself with, Larajin slapped him across the face. An instant later, she cringed in terror. Striking a noble was a serious offence; servants had been dragged through the streets in chains for less. Would Tal report her to the Master? But Tal only rubbed his cheek.

"I suppose I deserved that," he said, surprising her. "Sorry."

That evening, Larajin found refuge in the library. She'd thought of a way she might repay Kremlar's kindness, if only she could find the right book. Her eye ranged over the history books and travelogues, over the slim volumes of elven poetry, and the treatises on chess, searching for a title she'd once noticed while dusting.

There! Larajin pulled out an age-spotted botany book and settled, cross-legged, on the floor. She turned to the index at the front of the book and saw there was an entire chapter devoted to mosses. Opening the book to that chapter, she began to read.

Quite some time later—long enough for her shoulders and neck to have developed a painful cramp—Larajin found what she was looking for: A rare species of black moss, said to smell like manure, with a peculiar name.

Memory moss.

Larajin peered at the illustration that accompanied the text. She hadn't gotten a good look at the sample Kremlar had taken from the temple garden, but she was certain it was the same stuff. The description sent a shiver down her spine. Memory moss, so this book said, had the magical ability to steal memories from anyone who ventured too close to it—that must have been what happened to her and to Brocklin as well. Once it had "fed," the moss went dormant—only to awaken again, and suck more and more memories out of a person, one day's worth at a time, until all that was left of the mind was an empty shell. The period of dormancy must have been why Kremlar was able to take a sample of the stuff without losing any memories—but the moss wouldn't remain dormant for long. . . .

Through the open library window, she heard the sounds of hammering. Glancing at the west tower, framed by the light of the setting sun, she saw that the roofers were nearly finished: The job was complete, save for the final strip of lead being nailed to the peak of the roof, to keep it clear of—

That was it—that was how she could help Kremlar! Slamming the book shut, Larajin hurried from the room.

With a sinking heart, Larajin saw that she was too late. Kremlar stared, a confused look on his face, at the object she was carrying: a wooden box about the size of a loaf of bread, crudely hammered together from shingles, and fitted with a broom handle.

"I'm sorry, miss, but I don't remember you," he said. "You say we met this morning?"

Larajin pointed to the back room of the shop. "There's some moss; It's in a jar on your workbench. It's black, and it smells awful. You collected it from Sune's temple this morning. It stole your memories."

The dwarf frowned. "Ridiculous. This morning I was—"

Larajin walked past him, ignoring his flustered protests that customers

Suddenly the pole in her hands was as heavy as a steel bar, her fingers as limp as soft clay. She sagged to her knees, then was borne to the ground by the crushing weight of exhaustion.

weren't allowed in the back of the shop. "I can prove it. You put the moss inside a jar. It's right over there."

Her words drained away as she saw the empty jar on the workbench, the cork lying beside it. She picked up the jar and sniffed, and immediately wished she hadn't. Wordlessly, she handed it to Kremlar. He waved it away, pinching his nose.

"Maybe you're right," he conceded. "Gods know I wouldn't bring anything that smelled that foul into my shop without a good reason."

"The temple commissioned you to identify the moss," Larajin continued. "You were going to look through your books and see if you could find a description of it. But you don't need to; I've found what you were looking for."

Laying the book she'd taken from her Master's library on the workbench, Larajin flipped to the page on memory moss. Kremlar read it in silence, one ring-bedecked hand stroking his braided beard. Then he looked up.

"Ah," he said, nodding at a book that lay open on a nearby table. "That explains why I was reading about poisonous mosses." Then he looked around. "But if I did collect a sample, where is it now? Surely it didn't just get up and walk away."

"If it did, I've got an idea how we can catch it," Larajin said. She laid the wooden box on the table and lifted its hinged lid. "The workmen helped me build this. It's lined with strips of lead they brought to repair the roof. Lead kills moss. The handle will allow us to stay far enough back from the moss to avoid having our memories drained. . . . I think."

Kremlar cocked his head. "It sounds risky. But let's give it a try."

The priestess listened grimly as Larajin outlined her plan, hands firmly gripping the pole to which the lead-lined box had been attached. The lid hung open, like a trap waiting to be sprung. Larajin had tied a string to it, in order to pull it shut once the moss had been scooped inside.

The priestess glanced at Kremlar. "Do you think it will work?" she asked him. "Only this afternoon, one of our priestesses—a Heartwarder, no less, who was sent to help clear the infestation—was afflicted by the stuff. The moss not only stole her memories, but seems to have drained her spells. We have no idea if it's permanent or not—only prayer will tell. If the moss can bring a Heartwarder to her knees, what can a teenage girl—"

"Larajin won't be tackling the stuff alone," Kremlar said firmly. "I'll be going in with her."

The priestess stared down at him for a long moment, her beautiful face tight with worry. Then she nodded. "It's imperative that we deal with this matter quickly, before rumors start to spread."

Kremlar bowed. "You can count on our discretion."

The priestess fitted a key into a lock in the heart-shaped, wrought-iron gate that led into the gardens. "Goddess protect you," she said, ushering them through.

Larajin had never been in this part of Sune's temple before—as far as she could remember. Like the central courtyard with its wide pool and sparkling fountains, the gardens were open to the sky. A full moon washed pale light over the foliage around her, turning the leaves to silver-gray and the closed flower blossoms to shades of gray-black. Dark shadows huddled under every bush—was one of them a patch of memory moss?

The priestess closed the gate behind them with a clang, making Larajin jump. "Do you see any moss?" Larajin asked Kremlar nervously.

"No. But can I smell it." He pointed to the left. "This way."

Pausing several times to sniff the air, Kremlar led the way. They walked a short distance, then he held up a hand. "It's close," he whispered. "Get ready."

Gripping the pole tightly, Larajin waited as Kremlar peered under a bush, moving a branch aside with the same amount of care he would take if a venomous snake were sleeping underneath. After a moment, he gave a nervous laugh. "Just more shadow. But it's here—somewhere. Somewhere close."

Larajin wondered where the moss was lurking. Maybe it wasn't on the ground—it could be on a rooftop, or on the north side of a tree—

Looking up, she saw something dark in the crook of a tree a few paces away. "What's that?" she asked.

Kremlar looked up. "Just a bird's nest. Although the smell does seem to be coming from up above, now that you mention it."

"Don't birds line their nests with moss? Maybe that's how the infestation started: A bird carried it here."

"It's possible," Kremlar said. "Let's use that pole to knock the nest to the ground, so we can see inside it."

Larajin raised the box and gave the nest a shove. As the nest tumbled to the ground, something fell from it and landed no more than a couple of paces from them. Then the stench hit.

"It was lined with memory moss!" Kremlar yelled. "Hurry! Get the box over it!"

As quickly as she could, Larajin scraped the box along the ground. But before she could scoop up the moss, something incredible happened.

The moss stood up.

It happened as quickly as an eyeblink. One moment the moss was just that—a lump on the ground. The next, it had formed into a tiny person, with arms, legs, and a head. The moss ran toward her, forcing her to shorten her grip on the handle of the box.

"What do we do now?" Kremlar shrieked, dancing back like a noblewoman chased by a mouse.

"I don't know!" Larajin gasped, flailing away with the box in a futile attempt to corner the moss. "This wasn't in the botany book."

"At least it hasn't stolen our memories yet," Kremlar shouted back as he darted out of the way of the scurrying moss. "That must mean it's dormant. There! It's stopped running. Now if we can just—"

Whatever he'd been about to say was lost as the moss—which now was standing in one place, legs splayed—waved its arms at Kremlar. A bolt of darkness streaked from its hands toward Kremlar and struck him in the face.

Kremlar screamed, and pawed at eyes that had turned entirely white. "I can't see! Gods help us—it can cast spells!"

Lunging forward, Larajin slammed the box down over the moss, trapping it inside. Unfortunately, the box was now upside down—she couldn't close the lid. But at least the moss was inside. . . .

Out of the corner of her eye, she saw something moving under a bush. Another tiny person, made of moss, walking toward her. And another, off to her right, just behind Kremlar, who had tripped and was thrashing about on the ground. And another. One of them halted, and she could swear that it was staring at her. Then it cast a spell.

A wave of exhaustion swept through Larajin as the spell hit. Suddenly the pole in her hands was as heavy as a steel bar, her fingers as limp as soft clay. She sagged to her knees, then was borne to the ground by the crushing weight of exhaustion. She lay there, watching the moss person that had cast the spell approach, the magic of yet another spell coalescing around its tiny hand like a swarm of glowing gnats. This spell obviously relied on touch: The moss person was walking right up to her face, the glow from its hand dazzling her eyes. Larajin fought against the lethargy that was pulling at her eyelids like weights, and sent out a silent prayer to Sune.

Lady Firehair, hear me. I am not one of your worshipers, but if I live through this, I will honor you until the end of my days. Please, Sune, I beg of you. Save me!

The moss person was close now—its stench filled her nostrils, making her gag. The others stood back, waiting for it to cast the spell that would finish Larajin. She opened her mouth to scream—then did the only thing she could think of. With the last of her failing strength, she jerked her head forward and bit, catching the moss person in her teeth.

The moss squirmed between her teeth, filling her mouth with a foul taste and numbing her tongue. As the numbness spread down her throat, Larajin remembered the book Kremlar had been reading—on poisonous mosses. Still, it was too late now. She ground the moss between her teeth, not stopping until it was still. The other moss people might still be approaching, but at least this one was dead.

As she inadvertently swallowed a little of the moss, a tide of memories flooded into Larajin's mind, filling it past the brim: arriving at the temple, being greeted with all of the deference due a Heartwarder, settling into her quarters. The discussions with the temple's priestesses about the infestation, and prayers before the sacred pool. Then entering the garden and following a foul stench to the base of a tree.

Other things came crowding in with the memories. Power that came from the overwhelming love of the goddess. And the knowledge of how to cast spells. Some were only distant echoes of memory: the spell that would blind anyone foolish enough to insult one of Sune's priestesses—and the spell that would reduce an attacker to the strength of a mere babe. Other spells, however, were still potent. Including one that the Heartwarder had planned to use against the moss.

Grasping tightly to that memory, Larajin spoke the command word that would trigger the spell and felt a rush of power fill her. The magic spread from her like a wave, rustling the bushes around her. She could feel the half-dozen moss people who were closing in on her attempt to resist it, but the spell cut through these feeble efforts like a scythe through grass. One by one, they fell under Larajin's control.

"Forward!" she gasped, turning the box on its side. "Into the box!"

Like soldiers on the march, they walked into the lead-lined box, stuffing themselves inside it one by one. Larajin waited a moment or two more, then yanked the string and snapped the lid shut. Then she turned to Kremlar, who had sunk to his knees and was moaning and holding his face in his hands. She laid her hands over his, and once again the power of the goddess rushed through her, pulsing out through her fingertips in a wave of healing energy. A moment later, Kremlar opened his eyes and stared around in wonder.

"I can see!" he exulted. "You've saved me! Goddess bless you."

"I think she already has," Larajin said, in a voice filled with wonder.

Larajin stood in the temple pool, looking down into the cool waters that lapped at her ankles. Behind her, priestesses greeted the dawn with a Song of Sunrise, filling the air with beautiful harmonies. The events of last night seemed like a dream—even more so, now that the Heartwarder's memories had vanished from her mind, together with her spells. The priestesses had shook their heads in wonder when Larajin told them what she had done. Larajin wasn't even a worshiper of Sune—let alone someone who had been initiated into the goddess's mysteries. She shouldn't have been able to cast those spells.

"Do you think the goddess really has claimed me?" she asked over her shoulder, staring down at her ripple-distorted reflection.

Kremlar sat near the edge of the pool, admiring the play of morning sunlight on the fountains. "Time will tell, I suppose. In the meantime, the temple has been cleared of its infestation, thanks to you."

Larajin nodded thoughtfully, then waded to the edge of the pool. One of the temple's servants rushed forward with a crimson towel and knelt before her. Larajin sat on the grass beside Kremlar, letting the handsome servant towel her feet dry. It felt good to be on the receiving end, for a change—as if she really was a priestess.

"There's just one thing I regret," she told Kremlar.

"Eh? What's that?" the dwarf asked.

"One of those mosses held my memories. I wonder what happened between Brocklin and me, on the night of the Grand Revel?"

Kremlar raised his eyebrows. "Does it really matter? You're over him, aren't you?"

Larajin thought about it a moment. "Yes," she answered. "I suppose I am." Then she added, with a wink, "You could say I've forgotten all about him."

Kremlar laughed.

Sighing with pleasure, Larajin thanked the servant who had toweled her feet dry. "I'd better be going," she told Kremlar, rising to her feet. "Erevis is going to give me an earful when I finally get back. But I don't mind. It's all worth it, to have gained a friend."

Kremlar clasped her hand in both of his. "Likewise. See you at the shop some time soon?"

"As soon as I can slip away," Larajin promised. She deliberately arched an eyebrow, the way Mistress Thazienne did. "I rather like being an adventurer."

"I don't," Kremlar said with a shudder. "But to each his own. Go with the goddess."

"I will," Larajin said. D

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Enlightenment can penetrate even the helm of iron—Cuthbertine proverb

CAMPAIGN NEWS

Isles of Whoa!

While the surrounding community celebrated Independence Day, darkness fell on a small corner of Columbus, Ohio. The U.S. version of the *Isles of Woe* special event wowed players and spectators alike at the 2002 *Origins Games Expo*. Almost 400 players participated in the massive dungeon delve, and in the carnage that ensued, fun was had by all.

The isles, for centuries falsely believed to have sunk into the waters of the Nyr Dyv, resurfaced not from the water, but from the Ethereal Plane. Victims of powerful planar magic, the group of islands sank into that transitive plane a millennium ago, reacquainting with its space on the Material Plane only recently. Sages versed in planar mysteries have this warning to adventurers: The isles' connection to Oerth is tenuous at best, and they could sink back into the Ethereal Plane at any time. It's prudent to be careful and quick when exploring the site.

But every stablehand in the Flanaess knows that adventurers are rarely careful, and only quick when running from powerful enemies.

The *Isles of Woe* event was split up into four sections. In the low-level section, 1st- to 4th-level characters explored the Temple of Olhydra, were they faced off against nefarious rival treasure hunters and the remaining minions of the princess of evil elemental creatures. Mid-level characters plundered the Village of the Ancients, the remains of a town once inhabited by the isles' planar-savvy inhabitants. A second mid-level event took characters into the Green Devil's Tower, a large structure

The Legacy of the Dead. *By the last day the gaping maw of luz (above) was almost sated. More than a dozen characters and twenty times as many "die bump" and magic item certificates litter the altar to Old Wicked.*

Christ have Mercy. *Circle of Six member David Christ (pronounced Ka-rist) runs a group of victims through the lower level of the Green Devil's Tower (right).*

set into a cliff face around the center of the main island. Believed to be either a school of magic or the abode of an incredibly powerful arcane spellcaster, the place was guarded by treacherous traps and horrible abominations. The higher-level events pitted LIVING GREYHAWK heroes against a similar level of the tower, but with the Encounter Level dial cranked up full blast.

Every participant in the special event was up to the challenge. Yes, characters died, their characters and certificates sacrificed to the altar of Iuz (see picture), but everyone walked away with tales of high adventure, bragging rights, and memories of a smashing time.

Thanks to everyone who participated and served as DUNGEON MASTERS for the event, Dwarven Forge for supplying the MasterMaze three-dimensional dungeons, and to Jason Bulmahn, David Christ, Chris Tulach, Chris Lindsay, Sean K Reynolds, Monte Cook, and Andy Collins for their design work on the event. Stay tuned for the report from the U.K. version of the event!

Origins Adventures: A Rough Ride

While much of the buzz at the *Origins Games Expo* gathered around the *Isles of Woe* special event, the three Core adventures that premiered at the show offered great challenges, as well. While we have received many comments about all the adventures, the majority of them have centered around the adventure COR2-8: *Echo*, and characters who are "Lost!"

In that adventure, the characters gained a chance to explore Yaxx's Demiplane, a long-forgotten extra-planar laboratory of an ancient wizard. While playing in the twisted reality of that locale, there was a chance that characters could become lost in the planes beyond. Those characters gained a special Adventure Certificate with the "Lost!" game effect. Those characters are out of play until their player plays COR2-11: *Escape from Tehn*, which premieres at both GEN CONS, and is available for convention ordering in September and to all other gatherings in October.

In *Escape from Tenh*, players of "Lost!" characters have the opportunity to bring that character back into play. The directions on how to do this are presented in the adventure text. So if you have folks asking exactly how they can get their characters back into play, schedule *Escape from Tehn*, and tell those players they'll want to play their "Lost!" characters in those events.

While not nearly as controversial, the other two *Origins* 2002 premier events, COR2-06: *Finders Keepers* and COR2-07: *Ashes of Innocence* are very challenging adventures in their own right. If you are looking to challenge players at a local show or home event, these adventures are available to conventions in August, and to all other venues in September.

Introducing Quick Start Adventures

Ever wish there was a lightning-quick and fun way to introduce new players to the LIVING GREYHAWK campaign? That's why we created *Into the Cairn Hills*, a pair of mini-adventures tailored to create a fitting first-play LIVING GREYHAWK experience. The adventure pack, which will be available from rpga.com later this year, features two mini-adventures and a group of 11 pre-generated characters, one for each class. Each adventure features a short, action-packed dungeon delve that takes place a day or two's travel outside the walls of Greyhawk City. Both mini-adventures are designed to allow a prospective LIVING GREYHAWK player sit down and play within a matter of minutes.

Want to go for that extra oomph? Each delve is designed to use Dwarven Forge MasterMaze pieces and miniatures from the DUNGEONS & DRAGONS and CHAINMAIL lines, and comes with instructions to make this intro event as visually striking as possible. This packet is a must-have to anyone running conventions or trying to build LIVING GREYHAWK interest in local games stores.

Almost 400 players participated in the massive delve, and in the carnage that ensued, fun was had by all.

Circle Increases by Two

With more than 12,000 players around the world participating in LIVING GREYHAWK events, we undoubtedly have a monster on our hands. In order to handle the mammoth task of making sure that players have enough adventures to play, and to ensure that the campaign is responsive to their needs, we have regionalized the controlling Circle of the campaign (Circle members manage individual Triad concerns and adventure flow).

We are happy to announce that the circle has been increased by two: Steven Conforti, formerly of the Bissel Triad, and Creighton Broadhurst, formerly of the Onnwal Triad, have been selected to head the Shelomar River Metaregion and the Against the Brotherhood (formerly called the European and South African Mash) Metaregion, respectively. Both of these former Regional Triad members have shown great distinction in those positions, and we are confident they will handle their new responsibilities with great precision and relish. And we are sure that the members of their Metaregion will give them all the support and respect they need to ensure their sometimes-daunting job is manageable and rewarding. Stay tuned to the next Campaign News for a breakdown of metaregions, or visit us as www.living-greyhawk.com.

What is LIVING GREYHAWK?

LIVING GREYHAWK is the largest, most popular shared-world DUNGEONS & DRAGONS campaign in the history of gaming. Run under the auspices of the RPGA Network (RPGA), the campaign offers gamers around the world the chance to contribute to the developing history of Oerth by playing specially constructed adventures at conventions, game days, or in the comfort of home. For more information on how you can get involved in the campaign, visit **www.livinggreyhawk.com**

PLAYING PIECES
Heroes of Onnwal

by Stuart Kerrigan and the Onnwal Design Team • illustrated by Kalman Andrasofszky

My liege,

I found this report near Tessak's Cove on the bloodied corpse of one of our couriers. He was headed behind enemy lines before a hochebi's misaimed spear ended his life. Given the sensitive nature of the report, the contents of which would never be given to a mere courier, one can assume that under the green and gold he wore there lurked the color of scarlet.

When the altern who found his body handed me this missive, a chill gripped my heart—one that I am sure you share. I need not lecture you on the accuracy of the details below, which raises the disturbing question—who among your court is in the pay of the Scarlet Sign?

Baron Keirnal Maldrenn to Szek Jian Destron,
Spring 592 cy

Jian Destron

Szek Jian Destron moves about the Free State of Onnwal in disguise, both to avoid the daggers of Scarlet Brotherhood assassins and to oversee the rebellion against their unlawful dominion over his homeland. He stands just under 6 feet tall, and in the rare instances in which he is not disguised, intense gray eyes peer from behind a shock of auburn hair topping a heavily freckled, sun-worn face. Jian has good reason to be careful about revealing his identity, even to those who appear trustworthy—he has survived several attempts on his life by close associates, which has made him distrustful of those new to him.

Due to this mistrust, some consider Jian to be a harsh man, but they forget he carries a heavy burden upon his young shoulders. He is the last of his line, and should he fail in his tasks, both his family and his country will be relegated to the pages of history. At a mere 28 years of age, Jian is already a seasoned warrior and tactician. Groomed from an early age for the life of a naval officer, indications show that he has inherited his father's military acumen and mind for tactics. He dearly wishes to see his slain father avenged and Onnwal free from Brotherhood tyranny.

Jian shirks from the path of the diplomat or scholar, preferring to leave matters other than military studies to a small circle of trusted advisors. He routinely must deal with the divided loyalties of his surviving dukes and barons, who are incensed by the level of power he has invested in his ally, the redoubtable Rakehell Chert.

Background

Jian Destron was the only son and heir of Szek Ewerd Destron. As the son of the szek, Jian was given the title of Duke of Gilderond, one of the four ducal coronets within Onnwal. He was raised a professional sailor, and from a young age served in Onnwal's navy. His early study bypassed academic pursuits for a strong focus on tactics and warfare, since few could anticipate him being thrust into the life of a ruler at such a young age.

On the Night of Scarlet Knives, when Onnwal fell to the Brotherhood, Szek Ewerd Destron was slain in his own chambers by the poisoned dagger of a trusted bodyguard. The Brotherhood assassin, a man named Ared Yor, to this day remains at large and is one of the most deadly Brotherhood agents of the Scarlet Sign.

Jian had been on a patrol vessel sailing the Gearnat Sea at the time, but the Scarlet Brotherhood had made allowances for this. A sharp conflict broke out among the young duke's personal guard, for many among their number had been bought with Scarlet coin. Furthermore, three vessels bearing the colors of the Scarlet Sign closed upon the Onnwalon caravel, intent on finishing the task. Few can explain the strange mist that hid Jian's vessel from its pursuers and enabled the loyal

Onnwalons to subdue the traitors and reach the relative safety of Nyrond.

The credit for Jian's escape was claimed by a mysterious visitor of Baklunish extraction, who appeared during a court at Sornhill in early 592 CY. This man was a representative of the Empire of the Bright Desert who said that his unnamed master (doubtless Rary the Traitor) would someday require a favor in return.

Jian, upon receiving reports of what had happened to his homeland, established a court-in-exile within the Nyrondese port of Nessermouth. In the spring of 585 CY, he and his loyal followers vented their anger upon a Brotherhood vessel that attempted to trade with the Nyrondese, sinking the ship and slaying its crew to the last man. The Brotherhood protested to the Nyrondese officials, but given the lack of law and order within Nyrond during those troubled times, and the fact the bailiff of Nessermouth was sympathetic to Jian's cause, the matter was ignored.

As soon as the weather allowed, Jian sent his agents back to his homeland to gather news of events across the peninsula. In the summer of 585 CY, in response to his queries, it is said that Rakehell Chert arrived in Nessermouth in secret and that he left as Lord Marshal of Onnwal and Commander of the Free Onnwal Army of Rebellion. The exact nature of Jian's relationship with the notorious rogue is unknown, but Chert did subsequently succeed in liberating three-quarters of the Dragonshead Peninsula after the Brewfest Rebellion of 586 CY.

Jian Destron returned to his homeland, declaring the reestablishment of the Free State of Onnwal and setting up court within the Duke's Keep in Killdeer, now nominally the capital of the Free State. Often on the move, Jian rarely risks public appearances. The young szek is still somewhat naive in the way of politics—many of the high priests and barons of Onnwal question his leadership and the wisdom of dealing with a rogue like Rakehell Chert.

Rakehell Chert

Chert is the Guildmaster of the Wreckers (the name given to Onnwal's thieves' guild) and a former adventurer. Now one of the two most influential men in the Free State of Onnwal, Chert's personal skills are said to border upon the superlative. He is so puissant that even the Circle of Eight has made use of his talents in the past. Chert has been given authority over the Army of the Rebellion by Jian Destron and has turned them into a flexible fighting force. A prime target for Brotherhood assassins, only his old adventuring comrades know his true appearance. His current whereabouts are unknown.

A master of disguises, Chert's exact looks are difficult to ascertain. He stands roughly 5 feet 7 inches and has short, curly brown hair. An easy-going devotee of Olidammara, the Laughing Rogue, Chert prefers nonviolent, cunning solutions over brute force.

Legends suggest that Chert owns a vast collection of treasures scattered throughout Onnwal, preferring curios over items of raw

Jian Destron: Male human Ftr8; CR 8; Medium-size humanoid; HD 8d10+8; hp 55; Init +6; Spd 30 ft.; AC 19 (touch 12, flat-footed 17); Atk +14/+9 melee (1d8+7/17-20/x2, *+2 longsword*); AL LN; SV Fort +7, Ref +4, Will +1; Str 17, Dex 14, Con 12, Int 13, Wisdom 9, Charisma 15.

Skills and Feats: Balance +3, Climb +6, Handle Animal +7, Intuit Direction +0, Knowledge (history) +2, Knowledge (Onnwal) +3, Knowledge (nobility and royalty) +3, Knowledge (war) +2, Listen +3, Profession (sailor) +1, Ride +7, Spot +2, Swim +8; Alertness, Improved Critical (longsword), Improved Initiative, Leadership, Mounted Combat, Power Attack, Toughness, Weapon Focus (longsword), Weapon Specialization (longsword).

Possessions: +2 longsword (Gildenbrand), +2 mithral chainmail (Breaker's Crest).

Breaker's Crest: This incredibly light, green-tinted *+2 mithral chainmail* with golden highlights confers permanent *water breathing* upon its wearer. The armor is said to have been given to the mighty Craylest Destron, war captain of the great Azharadian, by sea elves in Onnwal's founding years. In his legacy, Craylest bequeathed the armor to his youngest heir, and thus it has passed through the centuries.

Gildenbrand: Passed to each new Duke of Gildenrond (who typically is heir to the *Platinum Diadem of Onnwal*), the *+2 longsword* known as *Gildenbrand* plays an important role in Onnwal's cultural history. Upon ascending the throne of Onnwal, a new szek typically relinquishes the blade to his heir, gaining the *Platinum Diadem* and *Foamreaver*, the ceremonial axe of state. The entire Onnwalon regalia was lost with the Fall of Scant, so Jian wears a replica of the diadem upon his troubled brow.

Rakehell Chert: Male human Rog18; CR 18; Medium-size humanoid; HD 18d6+54; hp 117; Init +9; Spd 30 ft.; AC 22 (touch 14, flat-footed 18); Atk +23/+18/+13 melee (1d6+9, *+5 shortsword*); AL N; SV Fort +9, Ref +16, Will +9; Str 18, Dex 20, Con 16, Int 18, Wisdom 13, Charisma 13.

Skills and Feats: Appraise +14, Balance +17, Bluff +21, Climb +14, Diplomacy +18, Disable Device +14, Disguise +11, Escape Artist +15, Forgery +14, Gather Information +11, Hide +15, Innuendo +13, Intimidate +3, Jump +14, Knowledge (Onnwal) +9, Listen +13, Move Silently +15, Open Lock +15, Perform +11, Pick Pocket +17, Read Lips +14, Search +14, Sense Motive +11, Spot +13, Tumble +17, Use Magical Device +11, Use Rope +15; Alertness, Dodge, Far Shot, Improved Initiative, Iron Will, Leadership, Point Blank Shot, Weapon Finesse (shortsword).

Possessions: +5 shortsword (Omrannin—the Laughing Blade), +3 elven chainmail, eyes of charming, numerous magic items secreted across the Flanaess.

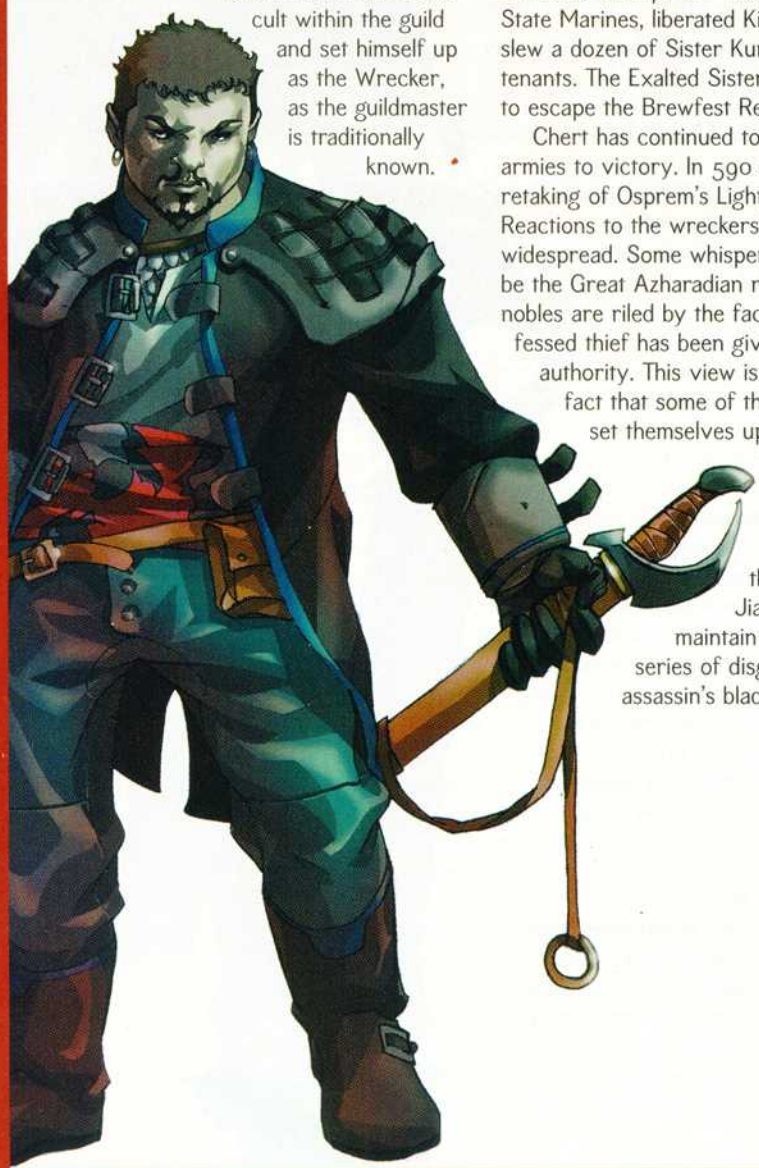
Omarannin—the Laughing Blade: Chert loves his magical shortsword not just for its swift, sharp blade but also for its unique magic ability. Those struck by the blade must make a successful Will save (DC 16) or suffer the effects of *Tasha's hideous laughter*, as cast by a 9th-level sorcerer. The blade confers *Tasha's hideous laughter* on up to three victims per day before going dormant until the following dawn, at which point it is completely recharged.

Chert often uses *Omarannin* to disable his opponents for capture—his most famous victim was the previous Wrecker, Jerik Semoll, a Kurellite who was found by guardsmen sleeping in a carriage outside his villa in Scant, tied up and snoring loudly with a contented smile on his face. He was later tried and hanged, paving the way for Chert to take over the guild.

power. Tales across the Storm Coast mention that a war company recently recovered Chert's old short sword, the *Silver Left*, which he lost (like many of his one-time possessions) in a game of cards. Chert prefers to shrug and smile. He tends not to worry about such matters—his finances shall last a considerable lifetime, and he is more concerned with liberating his adopted homeland.

Background

Chert's life has been one of mystery and adventure. He was born in Hexpools in the South Province but came to Scant thirty years ago claiming to be the son of a disaffected merchant. He was in fact on the run from the church of Zilchus in Kalstrand and decided Onnwal was a quiet place to settle down. He attracted the attentions, and then the ire, of the shadowy hierarchy of wreckers in Scant, called the Spurned Circle—devotees of Kurell. Eventually Chert overthrew the Kurellite cult within the guild and set himself up as the Wrecker, as the guildmaster is traditionally known.



No sooner had he done this than he began to turn his fickle attentions elsewhere, working for luminaries such as Tenser (then of the Circle of Eight) for whom he retrieved the *Crook of Rao* from the depths of Castle Greyhawk.

Before the Night of the Scarlet Knives, Chert was aware of the Brotherhood's plans. Exactly how he became aware is a matter of speculation—some say Tenser or Bigby alerted him, others say that Chert has the sight of one touched by the goddess Johydee. Nonetheless, Chert survived the Night of Scarlet Knives while the szek and the flower of the Onnwalish nobility fell, and he organized his cells of wreckers into the only effective fighting force within Occupied Onnwal. Jian Destron's trust in naming Chert Lord Marshal of Onnwal and Commander of the Free Onnwal Army of Rebellion was obviously well deserved, for on the 1st of Brewfest, 586 CY, Chert, with the aid of handpicked wreckers and Free State Marines, liberated Killdeer Castle and slew a dozen of Sister Kuryanie's lieutenants. The Exalted Sister was scarcely able to escape the Brewfest Rebellion alive.

Chert has continued to direct Onnwal's armies to victory. In 590 CY, he directed the retaking of Osprem's Light near Sornhill. Reactions to the wreckers' successes are widespread. Some whisper that Chert might be the Great Azharadian reborn, while the nobles are riled by the fact that a self-professed thief has been given so much authority. This view is not helped by the fact that some of the wreckers have set themselves up as bandit-lords within the cantreds of Onnwal. Chert himself is rarely in the public eye—like Jian he must now maintain an elaborate series of disguises to avoid an assassin's blade.

ALL OERTH'S ARTIFACTS

A Complete Annotated Listing

by Allan T. Grohe, Jr. (with Erik Mona)

Artifacts have played an important role in the development of the GREYHAWK campaign setting. Canny GREYHAWK fans will recongnize the names Vecna, Aaqa, Daoud, Al'Akbar, and more from recent sources such as *Deities & Demigods*, the *LIVING GREYHAWK Gazetteer*, and the *Living Greyhawk Journal*. Most D&D fans will recognize the names, too, because they first appeared in DUNGEONS & DRAGONS lore as background flavor surrounding this or that magical artifact (the *Eye* and *Hand of Vecna*, the *Rod of Seven Parts*, *Daoud's Wondrous Lanthorn*, and the *Cup and Talisman of Al'Akbar*, respectively). Even if they never physically enter a campaign, artifacts carry with them a history and impact that can influence even the lowest-level GREYHAWK campaign.

Published as an addendum to the article "Artifacts of Oerth," by Allan Grohe and Erik Mona (which appeared in DRAGON #294), the following list includes just about every "known" GREYHAWK major artifact we could come up with, along with basic descriptions and some pointers on where to go to find more information. We've chosen to focus on artifacts with a specific GREYHAWK role—if the artifact does not serve a purpose in the GREYHAWK campaign, it's not listed here. We've also chosen to omit certain unnamed artifacts ("Hextor's sword," for instance) and certain less-inspiring artifacts (such as a barrel from *Fate of Istus* that magically creates grain) on the grounds that they're boring. Undoubtedly, we've made some accidental omissions that we hope you'll forgive. The setting is more than 20 years old, you know.

Artifact	Sources	Notes
Afterglow	DRAGON #86, *LIVING GREYHAWK Gazetteer*	Intelligent, lawful neutral flaming greatsword owned by Lendor, god of time.
Axe of the Dwarvish Lords	*DUNGEON MASTER'S Guide* (1e), *Axe of the Dwarvish Lords*	Lost during the Invoked Devastation, this axe symbolized harmony between ancient dwarf clans.
Azure Razor	DRAGON #64, *LIVING GREYHAWK Gazetteer*	Paralytic falchion owned by Raxivort, god of xvarts.
Baba Yaga's Dancing Hut	*DUNGEON MASTER'S Guide* (1e), DRAGON #53, DRAGON #83	Dancing domicile of the infamous witch.
Baton of Retribution	DRAGON #68, *LIVING GREYHAWK Gazetteer*	Scepter that grants summoning and divinitory powers. Owned by Trithereon, god of retribution.
Blackrazor	S2: *White Plume Mountain, Return to White Plume Mountain*	The notorious longsword *Blackrazor* cuts through enemies while endangering the soul of its wielder.
Bracers of Vecna	*City of Greyhawk Boxed Set (FFF)*	Grant ability to command undead and cast spells.
Bringer of Doom	*Monster Manual 2* (hordeling)	Mysterious box that summons fiends at a touch.
Bronze Key of Portals	*Return of the Eight*	Sacred to Dalt, god of portals. Related to the *Silver Key of Portals.*
Chalice Everlasting	DRAGON #294	Ancient Suel artifact with ties to elemental evil.
Codex of the Infinite Planes	*Eldritch Wizardry*, *DUNGEON MASTER'S Guide* (1e)	An ancient book containing forbidden lore and the secret to travel between planes and dimensions. Also called *Yagrax's Tome*, after the fanatical wizard-priest of the Isles of Woe.
Court of Essence	*Ivid the Undying*	Magical court constructed by the legendary archmage Schandor.
Crook of Rao	WG6: *Isle of the Ape*, DRAGON #294	Magical shepherd's crook of late used by Canon Hazen of Rao to initiate the Flight of Fiends, which purged most demons and devils from the Flanaess.
Cup and Talisman of Al-Akbar	*DUNGEON MASTER'S Guide* (1e), *LIVING GREYHAWK Gazetteer*	Given by the gods to the most exhalted high priest of the Paynims following the Invoked Devastation, the now-lost *Cup and Talisman of Al'Akbar* inspire hundreds of quests annually.
Daoud's Wondrous Lanthorn	S4: *The Lost Caverns of Tsojcanth*, *LIVING GREYHAWK Journal* #5	Magical lantern created by Daoud, hero-deity of humility, clarity, and immediacy. Once owned by the witch queen Iggwilv; since lost to adventurers.
Demonomicon of Iggwilv	S4: *The Lost Caverns of Tsojcanth*	Tome of vile magical spells and rituals.
Druniazth	DRAGON #294	Maddening sword of Tharizdun once owned by Lum the Mad.

Artifact	Sources	Notes
Earth Stone, The	*Greyhawk Ruins*	Deposit of raw magic beneath Castle Greyhawk.
Eye of Vecna	*Eldritch Wizardry, Book of Artifacts, Vecna Lives!, Vecna Reborn!, Die, Vecna, Die!*	The cursed eye of a vanquished lich king who later became a god, *Vecna's Eye* takes over the spirit of anyone foolish enough to use it.
Face of Xenous	*Treasures of Greyhawk*	Diabolical mask trapped in the Great Maze of Zagyg, a confounding demiplane.
Faruk	*Living Greyhawk Journal* #3	The curved sword of the hero-deity Azor-alq.
First Warning	*Living Greyhawk Journal* #3	Light mace of Charmalaine, hero-deity of keen senses and narrow escapes.
Fraz-Urb-luu's Staff	S4: *Lost Caverns of Tsojcanth, City of Greyhawk Boxed Set* (card 10)	Fragmented and stolen away by Zagig after he imprisoned the demon prince of deception in the dungeons below Castle Greyhawk.
Freedom's Tongue	Dragon #68, *Living Greyhawk Gazetteer*	Fear-inducing magical longsword owned by Trithereon, god of retribution.
Frostrazor	*Return to White Plume Mountain*	A cold sword tied to the never-ending story of White Plume Mountain.
Fury	*Living Greyhawk Gazetteer*	Mighty hammer of Bleredd, god of metal, mines, and smiths. Thought to be the prototype for the first *hammer of thunderbolts*.
Gauntlet, The	UK3: *The Gauntlet*	Magical glove opposed to *The Sentinel*. Currently lost in the southern Hold of the Sea Princes.
Golbi	Dragon #88, *Living Greyhawk Gazetteer*	A hammer forged by Moradin himself and wielded by Fortubo, god of stone, metals, and mountains.
Hand of Vecna	*Eldritch Wizardry, Book of Artifacts, Vecna Lives!, Vecna Reborn!, Die, Vecna, Die!*	One of two material remnants of Vecna, the Flan lich king of antiquity. Since his fall, many tyrants have lopped off their own hands to make way for this corrupting member.
Harsh Truth	Dragon #88, *Living Greyhawk Gazetteer*	Syrul's (goddess of lies, deciet, and treachery) *rod of withering* and *beguiling*.
Helm and Wand of Lynerden the Spinner	*Ivid the Undying*	Powerful artifact, of an ancient Oeridian wizard.
Heward's Mystical Organ	*Eldritch Wizardry, Dungeon Master's Guide* (1e)	Playing this multi-purpose organ summons various magical effects.
Hope's Champion	*Living Greyhawk Gazetteer*	Shield of Mayaheine, demigoddess of protection, justice, and valor.
Hunger	*Ivid the Undying*	Terrible bastard sword forged by the insane elf Darnakurian. Currently residing (with a very angry Darnakurian) in the heart of the Coldwood. Among the most powerful swords ever crafted.
Invulnerable Coat of Arnd	*Eldritch Wizardry, Dungeon Master's Guide* (1e)	Defensive garment originally owned by High Priest Arnd of Tdon. If only scholars could agree on who or what "Tdon" was, there might be a decent chance of discovering this long-lost artifact.
Iron Flask of Tuerney the Merciless	*Dungeon Master's Guide* (1e), *Return of the Eight*	A terrible flask that contains an even more terrible spirit.
Jacinth of Inestimable Beauty	*Dungeon Master's Guide* (1e), *Living Greyhawk Journal* #5	A beautiful corundum gem fashioned by the gods themselves. Once owned by the Sultan of Zeif, the jacinth is now lost. It was last seen in Keoland.
Johydee's Mask	*Living Greyhawk Journal* #3	Mask of Johydee, hero-goddess of espionage.
Kanteel of the Eldest	Dragon #70	Stringed instrument with spell-like powers.
Kelmar	Dragon #87	Greatsword of Kord, god of strength.
Krelestro	Dragon #68	Also called "The Harbinger of Doom." Longspear of Trithereon, god of retribution.
Kuroth's Quill	*Dungeon Master's Guide* (1e), Dragon #294	Multi-purpose magic quill discovered by Kuroth, hero god of theft and treasure-finding.
Lens of Transformation	*Temple of Elemental Evil*	A mirrored sheet of cloudy crystal that reflects the opposite of what is shown to it. Created by luz.
Life Cutter	Dragon #71	Nerull's death-inducing magical scythe.
Mace of Cuthbert	*Dungeon Master's Guide* (1e), Dragon #67	Wielded by the mortal St. Cuthbert, this ornate mace now contains several relics related to the god.

Artifact	Sources	Notes
Mace and Talisman of Krevell	*Ivid the Undying*	Unholy artifacts of an evil cleric of Nerull.
Machine of Lum the Mad	*Dungeon Master's Guide* (1e), *Ivid the Undying*	Unusual technological machine now housed in the fortress Rifter, near Rauxes.
Malachite Throne	*Ivid the Undying*	Powerful throne drawn from the *Cauldron of Night*. Seat of the Aerdy Empire.
Mighty Servant of Leuk-O	*Dungeon Master's Guide* (1e), *Living Greyhawk Journal* #1	Towering crystal automaton once owned by the Oeridian general Leuk-O. Of similar manufacture to the *Machine of Lum the Mad*.
Murky Deep	Dragon #90	Trident of Xerbo, god of the sea and business.
Obelisk, The	*Greyhawk Ruins*	Magical monolith beneath Castle Greyhawk.
Oerth Disk	Dragon #68	Wooden disk that reveals affairs throughout Oerth.
Oerthly Plates	Dragon #294	Ancient Suel artifact tied to elemental evil.
Orb of Golden Death	*Temple of Elemental Evil*, *Return to the Temple of Elemental Evil*	Now-destroyed skull-shaped golden sphere created by Iuz and the demoness Zuggtmoy.
Orb of Oblivion	*Return to the Temple of Elemental Evil*	Crystal skull tied to the worship of Tharizdun. Dark inspiration for the *Orb of Golden Death* and the *Orb of Silvery Death*.
Orb of Silvery Death	*Return to the Temple of Elemental Evil*	Silver skull similar to the *Orb of Golden Death*.
Orbs of Dragonkind	*Dungeon Master's Guide* (1e), Dragon #230	Ancient dragon-controlling artifacts created during the height of the Suel Imperium.
Perpetual Libram	*Living Greyhawk Gazetteer*	A record of all happenings on Oerth owned and written by Cyndor, god of continuity.
Prison of Zagyg	S4: *The Lost Caverns of Tsojcanth*	Magical cage once used by Iggwilv to entrap the demon prince Graz'zt in the Caverns of Tsojcanth.
Queen Ehlissa's Marvelous Nightingale	*Dungeon Master's Guide* (1e)	Singing mechanical bird created by Xagy and Joramy, goddess of wrath and quarrels.
Readying's Dawn	*Living Greyhawk Gazetteer*	Ice-melting talisman of Atroa, goddess of spring.
Regalia of Might	*Dungeon Master's Guide* (1e)	Vestments of power (crown, orb, and scepter).
Recorder of Ye'Cind	*Dungeon Master's Guide* (1e), *Book of Artifacts*	Communicative instrument created by Ye'Cind, demigod of music.
Red Light of Hades	Dragon #89	Exceptionally deadly bastard sword wielded by Pyremius, god of fire, poison, and murder.
Rod of Seven Parts	*Dungeon Master's Guide* (1e), *Book of Artifacts*, *The Rod of Seven Parts*, Dragon #224	Created by the Wind Dukes of Aaqa in prehistory to defend Oerth from armies of Chaos, the *Rod* was split into seven parts and scattered.
Sentinel, The	UK2: *The Sentinel*	Magical glove opposed to *The Gauntlet*. Currently lost in the southern Hold of the Sea Princes.
Shalmstaff, The	Dragon #69	Powerful weapon of Obad-Hai, god of nature.
Silver Key of Portals	WG5: *Mordenkainen's Fantastic Adventure*	All-access key created by Dalt, god of portals.
Skewer of the Impure	Dragon #71	Glaive-guisarme of Wastri, god of bigotry.
Skull Ringer	World of Greyhawk *Boxed Set*, *Living Greyhawk Gazetteer*	Savage humanoid-killing hammer of Ulaa, goddess of hills, mountains, and gemstones.
Small Lie	Dragon #88, *Living Greyhawk Gazetteer*	*Dagger of venom* owned by Syrul, goddess of lies.
Soul Gem	C1: *The Ghost Tower of Inverness*	Many-faceted gem with the ability to trap souls.
Spear of Sorrow	*Ivid the Undying*	Spear tasked to revivify temples of Tharizdun.
Staff of the Silvery Sun	Dragon #67	Illuminating staff of Pholtus, god of inflexibility.
Sword of Kas	*Dungeon Master's Guide* (1e), *Dungeon Master's Guide* (3e)	The infamous longsword of the vampire Kas, used to slay Vecna and forever tied to his destruction.
Symbol of Hate and Discord	Dragon #67	Discord-arousing symbol of Hextor, god of conflict.
Tempest Horn	Dragon #294	Ancient Suel artifact tied to elemental evil.
Triumph	*Living Greyhawk Gazetteer*	Bastard sword of Mayahiene, goddess of justice.
Trumpet of Acheron	Dragon #67	Undead-summoning instrument of Hextor.
Undertow	*Living Greyhawk Gazetteer*	Trident of Procan, god of the sea.
Unquenchable Scepter	Dragon #294	Ancient Suel artifact tied to elemental evil.
Viper of Hades	Dragon #89	Poisonous whip of Pyremius, god of murder.
Wave	S2: *White Plume Mountain*	Watery trident lost in White Plume Mountain.
Whelm	S2: *White Plume Mountain*	Thunderous hammer lost in White Plume Mountain.
Windstorm	*Living Greyhawk Gazetteer*	Ensorcelled sling of Atroa, goddess of spring.
Winter's Bite	*Living Greyhawk Gazetteer*	Icy battleaxe of Vatun, god of northern barbarians.

Silicon Sorcery

Warcraft III

by Clifford Horowitz

When the *Warcraft* phenomenon started, it began as a game that expressed the basics of many beginning DUNGEONS & DRAGONS campaigns: a horde of humanoids (called, appropriately enough, the Horde) led by orcs, threatening a human kingdom.

The conflict began when a demonic power, known as the Burning Legion, conquered the orcs of the world of Draenor. Using the humanoids as shock troops, the Legion opened a gateway known as the Dark Portal onto a world called Azeroth. The Horde poured out and immediately attacked a nearby human empire. With the help of dwarves and elves, the human alliance eventually managed a massive counterstrike that took them all the way to Draenor, where they routed the orcs once and for all. Or so they thought. . . .

Welcome to *Warcraft III*. The human alliance counterstrike might have shattered the Horde, but it also freed them from the grip of the Burning Legion. United under a cunning orc raised to be a human pawn, they are now the Burning Legion's fiercest enemies. To replace the Horde, the Burning Legion has struck a deal with a powerful lich lord and now marshals an army of demonically enhanced undead. The human alliance is weary of fighting, but it continues the struggle, as stalwart as ever. A new group, the previously unknown night elves, whose culture was destroyed tens of thousands of years ago in a battle with the Burning Legion, has emerged from hiding with a determination to crush their ancient foe once and for all. These forces will crash together on the field of battle, and the world wil be forever changed, whatever the outcome.

Just as the 3rd Edition of D&D has revolutionized the core of a classic game while staying true to its roots, this third installment of *Warcraft* continues the parallel by changing the structure of traditional real-time strategy games, but keeping all the best of what came before. Now there are more than just cool, new units to build up and throw at your enemies. Now, if circumstances are right, you can call virtually immortal heroes to lead your forces and quest for powerful magic items. Their exploits give them experience, and experience grants them power. Not only do their base abilities increase as they increase in level, but they have the chance to learn special abilities as well.

While you may only have one of each kind of hero in the game, these luminary figures are not unique. They are identified by their titles, not their names, which means larger campaigns could certainly support many such heroes. Detailed below is a pair of prestige classes for heroes from two of the factions in the *Warcraft III* conflict. Whether you're looking to recreate the desperate battlefield of Azeroth, or just a little supplemental material for your existing campaigns, these heroic classes make great elite warriors.

DWARVEN THANE

Dwarven Thanes, also known as Mountain Kings, are the pinnacle of dwarven martial might. Eschewing their race's talent for engineering, mining, and metallurgy, these staunch

fighters craft only themselves, dedicating their entire existence to forging the ultimate soldier. Theyexist to defend the dwarven kingdoms from all that threatens them. While some soldiers would stand as a shield against attack, the thanes believe the best way to defend against threats is to threaten back. Wielding the traditional dwarven armament of both axe and hammer, they threaten with all the grim, unswerving focus one expects from a dwarf.

Fighters easily segue into the path of the thane, but rangers find their skills and connection with nature make them good candidates as well. Dwarven defenders have occasionally been known to become thanes, seeking out the enemy instead of waiting for the attack.

DWARVEN THANE Class Requirements

HIT DIE D10

To become a dwarven thane, a character must fulfill the following criteria.

Race: Dwarf.

Base Attack Bonus: +6.

Feats: Ambidexterity, Power Attack, Two-Weapon Fighting, Weapon Focus (any axe), Weapon Focus (any hammer).

Knowledge (Religion): 5 ranks.

Special: Must be a devout follower of either a dwarven deity or earth spirits.

DWARVEN THANE Class Skills

The dwarven thane's class skills (and the key abilities for each) are:

Str: Climb, Jump, Swim.

Dex: –

Con: –

Int: Knowledge (religion).

Wis: –

Cha: Intimidate.

Skill Points at Each Level: 2 + Intelligence modifier.

Class Features

All of the following are class features of the dwarven thane prestige class.

Weapon and Armor Proficiency: Dwarven thanes are proficient in all armors, but gain no additional proficiency in weapons or shields.

Mountain Hand (Ex): Thanes spurn the use of a shield in favor of the extra attacks wielding a second weapon grants. However, for them, every strike must collide with the strength of a mountain behind it; to do anything less would be a waste. Thus, the first thing a thane learns to do is strike with full power on every blow. When wielding two weapons, the dwarven thane adds his full Strength bonus to damage caused by his off-hand weapon.

Storm Bolt (Su): Taking the doctrine of punishing power to the next level, a dwarven thane learns to hurl weapons with meteoric ferocity, dazing opponents with the force of impact. A number of times per day equal to his class level, the dwarven thane can make a stunning attack with any thrown weapon. This is in all other ways identical to the monk class's stunning attack ability.

Thunder Clap (Su): A combination of divine grace and raw, unbridled power, the thane can now use the earth as a medium to transmit the fury of his blows. By attacking the ground with any bludgeoning weapon (including bare hands), the thane causes the ground to heave and quake.

As a full-round action, the thane may attack the ground and make a trip attack against all opponents within 5 feet. Make a standard trip attempt and apply the result to all opponents in the area of effect. However, because of the special nature of this trip attack, opponents must oppose with a Dexterity check or a Balance skill check, and size modifiers do not apply. Opponents cannot attempt to trip the thane should the thunder clap trip attempt be unsuccessful. A dwarven thane can make a thunder clap attack a number of times per day equal to his dwarven thane level plus his Wisdom

FOR YOUR CHARACTER

Even if you're not playing a dwarf, orc, or half-orc, your DM might allow you to take these prestige classes. Check with her to discuss ways in which these prestige classes might be altered to fit her campaign. It might be as simple as removing the race prerequisites, but your DM might want to change aspects of the prestige classes' backgrounds to better suit her campaign. If you're interested in these prestige classes, here are some things you might ask about:

- The dwarven thanes could be more than warriors; they could be holy like paladins, peculiar to the dwarven race. Dwaven thanes might even need to follow a code like paladins. Your DM might work with you to create such an organization, and you might even come up with an honor points system like that presented in "Campaign Components: Knights" in this issue.
- Just as in *Warcraft III*, your DM might have a group of orcs who fight against evil. Inquire if you can play a full-blooded orc. Perhaps you and your DM can work to create a tribe of good orcs from which your character can be descended.
- You might use the abilities from these classes to make new feats or to design a new prestige class. Check with your DM to see if that's okay.

DWARVEN THANE Advancement

Class Level	Attack Bonus	Fort. Save	Ref. Save	Will Save	Special
1	+1	+2	+0	+0	Mountain hand
2	+2	+3	+0	+0	Storm bolt
3	+3	+3	+1	+1	Thunder clap
4	+4	+4	+1	+1	Bash
5	+5	+4	+1	+1	Avatar

modifier (with a minimum of 1 per day). If the dwarven thane has the Improved Trip feat, he does not gain extra attacks on those he trips using the thunder clap ability.

Bash (Su): At 4th level, the thane learns the final secrets of power and strikes irresistible blows that none can stand against. The battlefield itself seems to shake with every explosive hammer strike and shrieking axe swing. Now, any critical the thane scores immediately becomes a stunning attack as well. These stunning attacks count against the limit of storm bolt attacks the thane is permitted each day.

HIT DIE D8

ORC BLADEMASTER Class Requirements

To become an orc blademaster, a character must fulfill the following criteria.

Race: Orc or half-orc.

Base Attack Bonus: +6.

Knowledge (Religion): 5 ranks.

Feats: Dodge, Exotic Weapon Proficiency (bastard sword), Mobility, Spring Attack, Expertise.

ORC BLADEMASTER Class Skills

The orc blademaster's class skills (and the key abilities for each) are:

Str: Climb, Jump.

Dex: Balance, Move Silently, Tumble.

Con: Concentration.

Int: Knowledge (religion).

Wis: –

Cha: Intimidate.

Skill Points at Each Level: 2 + Intelligence modifier.

Avatar (Su): By 5th level, the dwarven thane has proven himself a worthy receptacle for the powers of the mountains and may become their avatar for a short time. When the thane summons such power, he becomes the embodiment of the raging earth, a living earthquake that sweeps across the land and topples all in its path. When using the avatar ability, a dwarven thane gains his Wisdom bonus as a bonus to damage with all melee attacks and thrown weapon attacks for a number of rounds equal to his class level. A dwarven thane can use the avatar ability a number of times per day equal to his dwarven thane level plus his Wisdom modifier (with a minimum of 1 per day).

ORC BLADEMASTER

The scattered survivors of the Burning Blade Clan, blademasters come from a legacy of demonic corruption that shattered their past. Their clan fell long ago, among the hardest hit by the destruction wrought by the Burning Legion. Once nothing more than wretched refugees, the blademasters have again found a home within the Horde. They are unusual fighters for orcs, preferring the bastard sword to heavier weapons, and grace and speed to raw power. Combining unsurpassed skill with focused magical ability, they are a fierce parallel to the elven bladesingers. Despite this comparison, they are every bit as savage and vicious as any orc, and they have become elite foot soldiers, bringing fear and death to the enemy like few others can.

Fighters are natural choices to become blademasters, but barbarians who manage to pick up the requisite feats make very effective blademasters as well, combining fierce rages with precision strikes. Rare half-orc paladins and clerics (often with a few levels of fighter) are also likely candidates for the class, and their single-minded pursuit of evil often makes them the most deadly blademasters. Because of their concentration on a single weapon, weapon masters (from *Sword and Fist*) specializing in the bastard sword also make excellent blademasters, finding that their old training compliments their new skills. Even rogues, provided they multiclass to gain a few fighter levels, make effective blademasters.

ORC BLADEMASTER Advancement

Level	Attack Bonus	Fort. Save	Ref. Save	Will Save	Special
1	+1	+0	+2	+0	Focused strike
2	+2	+0	+3	+0	*Invisibility*
3	+3	+1	+3	+1	*Mirror image*
4	+4	+1	+4	+1	Critical strike
5	+5	+1	+4	+1	Whirlwind Attack, bladestorm

FOR YOUR CAMPAIGN

Altering these prestige classes to suit your campaign is easy. Changing the race prerequisites is a good start, but there's plenty more that you can do.

- Perhaps you already have organizations or religions devoted to the elements of earth and air in your campaign. By changing the prerequisites, you can make the prestige classes in this article suit members of those groups.
- You could make the dwarven thane a great prestige class for clerics. Change the Hit Dice to d6, the attack bonus progression to the cleric's, and give the dwarven thane spellcasting progression at each level.
- The orc blademaster could be a class for any weapon specialist, but given the spell-like abilities, maybe it would make a good prestige class for rogues. Simply change the Hit Die to D6, give the class 8 skill points plus Intelligence modifier per level, add more rogue skills to the class skills, and change the weapon to one that rogues are more likely to use, such as the short sword.
- Perhaps the two prestige classes could be combined into one class for warriors who devote themselves to the strength of earth and the agility of air. This ten-level prestige class would have tough requirements and alternate the abilities from each prestige class it grants.

Class Features

All of the following are class features of the orc blademaster prestige class.

Weapon and Armor Proficiency: The orc blademaster gains no new proficiency in weapons, armors, or shields.

Focused Strike (Ex): The first lesson of the blademaster is one she will spend the rest of her training perfecting. Blademasters learn that raw strength is useless if not properly applied. A titanic strike against thick steel plating is nothing compared to a subtle slice that finds soft skin. When using a single bastard sword in one or two hands, the blademaster may add +1 point per orc blademaster level to damage (+5 maximum) on any successful strike. In order for this to be effective, she cannot be wielding anything, be it weapon or shield, in the other hand. The orc blademaster does not gain this bonus damage when attacking creatures immune to critical hits.

Invisibility (Sp): Taking respite from pure martial training, the blademaster begins to learn to commune with the spirits of the air and wind in a limited fashion. At 2nd level, this mastery is sufficient to ask the spirits to cloak her in their embrace, effectively rendering her *invisible* for a number of minutes equal to her blademaster level + Charisma modifier. Because the wind spirits are cloaking the blademaster, she is also rendered effectively invisible to creatures with the scent ability. The effects are otherwise identical to the spell *invisibility* as though cast by a sorcerer of the orc blademaster's level. An orc blademaster can cast *invisibility* once per day.

Mirror Image (Sp): As her relationship with the wind spirits increases, the favors she can beg of them increase in potency to match. At 3rd level, she may call on these spirits to create duplicates of herself in the midst of combat. The effects are identical to the spell *mirror image* as though cast by a sorcerer of the orc blademaster's class level. An orc blademaster can use this ability once per day.

Critical Strike (Ex): At 4th level, the blademaster's precision with her blade sharpens, and she gains +1 to her threat range with the bastard sword. If the blademaster gains this bonus from another source (such as the weapon master's *ki* critical ability), these bonuses stack. However, this bonus is applied only after any multiples have been applied to the threat range. For example, a 4th-level blademaster wielding a +1 keen bastardsword would have a threat range of 16-20.

Whirlwind Attack: The orc blademaster gains the Whirlwind Attack feat as a bonus feat.

Bladestorm (Ex): At her final level, the blademaster finally melds what she has learned of the sword and wind, and becomes a hurricane of sharp, ripping steel. At will, she may launch into a whirling torrent of spinning slashes, decimating all around her as she sweeps across the battlefield. On any round that she uses the Whirlwind Attack feat, the orc blademaster can make two whirlwind attacks as a full-round action. She can take her 5-foot adjustment before making either whirlwind attack, after using one and immediately before the other, or after both. She need not move in order to make the additional whirlwind attacks if she does not wish; she can simply stand in place and make two whirlwind attacks. Although incredibly effective, this ability does not come without cost. A physical body was not meant to withstand the whirling torrent of a hurricane, and even with the shielding of the wind spirits, the blademaster is incapable of fully handling the strain. Each round she performs a bladestorm action (makes two whirlwind attacks within one round), the orc blademaster must succeed at a Fortitude save (DC 10 + 5 per bladestorm performed during the encounter) or become fatigued. The blademaster remains fatigued until the end of the encounter, and she cannot make a bladestorm attack while fatigued.

Nodwick
BY AARON WILLIAMS
in:
Paladin Chagrin
WHEW! REPUGSIVE'S BEEN HIRING. THAT'S QUITE THE UNDEAD HORDE.
BEFORE WE GO TAKE ON COUNT REPUGSIVE'S ARMY OF UNDEAD CREEPIES, I WANT TO GIVE YOU SOMETHING, YEAGAR.
REALLY? WHAT IS IT? DEODORANT OF PROTECTION?
NOPE, A ROLE MODEL!
YOU CAN COME OUT NOW, PERVICAL!
HELLO, YEAGAR. I'M HERE TO SHOW YOU WHAT A NOBLE AND GOOD-HEARTED WARRIOR CAN BE!
LOOK, I APOLOGIZED FOR SCAMMING COOKIES FROM THE "SISTER SCOUTS." ISN'T THIS A LITTLE TOO MUCH?
I THOUGHT WE COULD USE THE HELP AGAINST REPUGSIVE, AND MAYBE YOU'LL SEE THAT BEING GOOD ISN'T ALL THAT BAD.
COME, NOBLE COMPANION! YON DEN OF UNHOLY INIQUITY AWAITS!
MAYBE HE'LL BE WILLING TO VISIT THE DENS OF INIQUITY YOU LIKE TO GO TO AFTER WORK.
SO IF WE SNEAK AROUND THE HORDE, WE CAN GET INTO THE CASTLE WITHOUT ANY OF THEM--
WHAT? AND LEAVE THEM INTACT TO WREAK HAVOC ON INNOCENTS? NEVER!
HO THERE, VILE ABOMINATIONS! FACE YOUR DESTRUCTION!
WHAT THE FORGOTTEN REALMS IS HE DOING?
UM...
WHATEVER IT IS, IT SURE GOT THEIR ATTENTION!
ONE UNDEAD MOSH-PIT LATER...
THAT WAS A FINE AND JUST VICTORY!
ANYONE ELSE FEEL "FINE?"
I'D FEEL A LOT BETTER IF PERVY HERE HADN'T INVITED AN UNDEAD ARMY TO PLAY "TAG" WITH US.
HE THOUGHT SNEAKING IN WAS KIND OF COWARDLY. I'M SURE HE WON'T DO IT AGAIN.
Y'SEE, PERV, THE GOAL HERE IS TO GET THE BAD GUY, NOT GO THROUGH EVERY MINION UNDER HIS COMMAND AND LET THEM SLAP YOU AROUND BEFORE--
TUT-TUT! YOUR METTLE IS BEING TESTED BY EVIL! STAND FORTH AND FIGHT THE GOOD FIGHT!
THAT WOULD BE REMAINING VERTICAL FOR ME...
I'M SURE HE WON'T DO IT A FORTY-THIRD TIME...
REPUGSIVE IS CONFRONTED AT LAST...
FOOLISH MORTAL! MY FORTRESS SHALL BE YOUR GRAVE!
FACE THE FORCES OF RIGHTEOUSNESS, FIEND!
Ker-Bangity-BLAMMO!
SO A PALADIN AND ANTI-PALADIN CANCEL EACH OTHER OUT? WHO KNEW?
WOW, THANKS FOR THE "CAREER DAY", PIF. WE KNOW REPUGSIVE WILL RE-FORM IN A WEEK. HOW ABOUT YOUR PAL, PERV-O?
I GUESS YOU CAN BE TOO PURE...
NOT TO BE INSENSITIVE ABOUT YOUR LOSS, BUT I'VE GOT PALADIN SHRAPNEL IN MY HEAD...

Sage Advice
Questions and Answers

by Skip Williams

Email your questions to:
thesage@wizards.com

This month, the Sage ponders the ins and outs of some class abilities, spells, and related matters.

Can clerics use scrolls of their domain spells? What about wands or staffs?

Yes to all. When you have access to a domain, all the spells in that domain become part of your class spell list, which allows you to use any spell completion or spell trigger items that store those spells. Note that scrolls have some additional requirements. For example, a cleric cannot use an arcane scroll, even one that stores a spell from one of the cleric's domains. The cleric also must have the requisite ability score for the domain spell's level and might have to make a caster level check to activate the scroll as well (see page 203 in the *Dungeon Master's Guide*).

I have a paladin character. Can I use the Quicken Spell metamagic feat to use my *detect evil* or lay on hands abilities as free actions?

No. Metamagic feats apply only to spells, not to spell-like or supernatural abilities. Note that the paladin's *detect evil* ability is spell-like and lay on hands is supernatural.

When a barbarian rages and his Constitution score increases, does this increase his hit points based on his total character level or just barbarian class level?

Usually, a character's class level determines how a character's class abilities work, and level-based variables for a class ability use only the character's level in the class that grants the ability. That's not the case here, however. A change in any character's Constitution score affects the value of each Hit Die the character has, no matter how the character got the Hit Die or how the character managed to change his Constitution score. The only exceptions to this rule are the *polymorph* spells, which can change a creature's Constitution score without changing the creature's hit points.

Do familiars gain skill points as the master gains levels? Does the familiar gain any extra skill points for its increased Intelligence score? If so, should the DM assign them, or should the player?

A familiar has the same skills as a normal creature of its kind, no matter what the master's level or the creature's current Intelligence score. The familiar does, however, get to use any skills the master has (use the master's skill ranks and the familiar's ability modifiers). So, the familiar does get access to more skills as the master's level increases, but only by virtue of being able to use the master's skill ranks.

The ninja of the crescent moon prestige class (from *Sword and Fist*) gets the always sneaky ability at 10th level. The description says the ninja is always taking 10 on Hide and Move Silently checks unless she wants to be seen or heard. If a character (not in this prestige class) has sufficient bonuses to Hide and Move Silently that taking 10 would grant her a successful attempt, is this effectively the same ability? Granted the non-ninja is moving at half speed without penalty as opposed to full speed, but would this action be allowed? To put it another way, is taking 10 on Hide and Move Silently checks something that should be reserved only for ninjas of the crescent moon, or can anybody with decent scores in these skills do so?

Anyone can take 10 on a skill check, provided that the circumstances are correct for doing so (see Checks Without Rolls on pages 61-62 of the *Player's Handbook*).

Not everyone can use the always sneaky ability, however. This is a class ability, and its primary benefit is that you're always assumed to be hiding and sneaking, no matter what else you're doing. You can even hide in plain sight using this ability. The reference to taking 10 simply explains how you resolve the ability in the game—nobody sees or hears the ninja of the crescent moon character (if she doesn't want to be seen or heard) without first making successful Spot and Listen checks. Set the DCs for these checks by having the character take 10 on both a Hide and a Move Silently check each round.

Note that a ninja of the crescent moon's movement affects her ability to remain unheard, just as it does for any other character (-5 to the check for movement at full speed, -20 for running or charging). Also note that a character taking 10 on a Move Silently check is not necessarily restricted to half speed (it's possible to move with care even at full speed), but the -5 penalty to the check still applies. It's not possible to take 10 on a Move Silently

check when running or charging. Either of these actions qualify as distractions for the character.

The evershifting form power of the shifter (from *Masters of the Wild*) would seem to allow an unlimited ability to heal damage to yourself, since you can recover lost hit points as though you had rested for a day every time you change form. Is that correct? The animal lord (also from *Masters of the Wild*) has the same problem.

As stated in the D&tD FAQ, a shifter or animal lord who can use evershifting form or *lesser wildshape* can heal herself a maximum of once a day per shifter or animal lord level.

The description for the *wall of thorns* spell says a creature forced into or attempting to move through the wall takes 25 points of damage per round of movement, minus 1 point for each point of the creature's AC. Does this include the base 10 of every creature's Armor Class?

Do not include Dexterity or dodge bonuses when calculating a creature's Armor Class against a *wall of thorns* spell; but include everything else, including the base Armor Class of 10.

Does a *wall of thorns* spell provide cover? Does it block area spells (such as *fireball*)? How much cover does a creature that is stuck inside the wall or moving through the wall have?

Treat a *wall of thorns* as a solid barrier provided it is at least 1 foot thick (you cannot create a *wall of thorns* less than 5 feet thick, but you can hack your way through it 1 foot at a time).

A creature completely behind the wall or inside the wall has total cover. An intact *wall of thorns* blocks line of sight and line of effect for spells and other magical effects. Creatures pushing through the wall do not damage the wall, and the wall provides them cover once they get inside.

Hacking a safe passage through the wall destroys a section of the wall and the destroyed section no longer provides cover or blocks line of effect.

Does a *wall of thorns* hinder characters inside it in any way, or do they just take damage? Will a *freedom of movement* spell make the recipient immune to the wall's effects?

Treat creatures inside the wall (either because the wall was created around the character or because the character is pushing through the wall) as entangled. See the condition summary in Chapter 3 of the *Dungeon Master's Guide* for the effects of being entangled. Creatures with the ability to pass through overgrown areas unhindered can pass through a *wall of thorns* at their normal speeds without taking damage and are not entangled when within the wall. Creatures using *freedom of movement* effects take damage when passing through the wall but are not entangled.

Do the spells *magic fang* and *greater magic fang* affect one natural weapon or one set of natural weapons? For example, if I cast either spell on my tiger companion's claws, does only one claw become magical, or both claws?

The *magic fang* spells affect one natural weapon with each casting. If you cast *magic fang* or *greater magic fang* on a tiger, you affect a single claw or its bite attack. Note that the tiger's rake attack also is split into two claws. You need three spells to affect the tiger's claw/claw/bite full attack, and you'd need two more for the two back claws in the rake. Note that some creatures have natural weapons that involve more than one limb. A raven, for example, has an attack labeled "claws." The raven uses two claws as a singe natural weapon and only one *magic fang* spell is required to enhance that weapon.

If a psion manifests *inertial barrier* and then manifests *metamorphosis* to become an iron door, thus gaining hardness 10, does his damage reduction get factored in before or after the hardness? My assumption is that since the damage reduction is from a telekinetic barrier around him, that it is applied first, and then hardness follows. Is that correct? So, if the psion is bitten for 21 damage, the *inertial barrier* reduces that to 11 damage. Then, because the psion is an iron door, his hardness 10 means he only suffers 1 damage. Is that right? What if a wizard does the same thing, but casts *stoneskin* and then polymorphs himself with the *polymorph any object* spell into an iron door?

Damage reduction and hardness aren't the same thing, so they stack. Since they stack, the order of application really doesn't matter. It's probably most convenient to apply damage reduction first. If you ever find yourself in a situation where you think the order of application is important, apply damage reduction first.

Would a *spiritual weapon* spell get only one attack if it is moved more than five feet, even if it should be allowed more than one attack?

As stated in the D&tD FAQ, any time you switch targets, a *spiritual weapon* spell attacks only once that round, even if it has not moved at all or has moved only 5 feet. If the weapon has to move more than 5 feet to keep up with a moving target, it also attacks only once (even if it does not change targets), just as a creature would.

Suppose an archer has an initiative of 20 and attacks my party. I have an initiative of 5, and on my initiative, I cast *entangle*. When does the archer have to make his saving throw? If he fails, when can he attempt to break free? What happens if he does break free? According to the spell description, he can attempt a Strength check to break free and move half his normal speed by using a full-round action. Does this mean he gets to break free and then move half his speed, or that he can break free and move 5 feet (the usual movement part of a full-round action)? What happens if the archer doesn't get out of the *entangle* area on his turn? The spell description says that each round, the plants once again attempt to entangle all creatures who have avoided or escaped entanglement. Does this mean that even if the archer manages to break free he could be caught again? When do the plants try to catch the archer again?

The archer in the example makes his first save when the spell takes affect on initiative 5. If his save against the spell is successful, he is not entangled, but he still moves at half speed while within the entangled area.

The archer does nothing in response to the *entangle* spell (other than making the save) until his next turn on initiative 20. If his save was successful, he suffers no ill effects from the *entangle* spell (other than the reduction in speed). If he failed the save, the archer can ignore the effect and just suffer the consequences of being entangled (see the condition summary in Chapter 3 of the *Dungeon Master's Guide*), or he can attempt a full-round action to break free. If he succeeds, he can move half his speed as part of the full-round action to break free. It's still a full-round action to break free, even if he fails to get free. If the archer fails to get free, no 5-foot step is possible because you are immobile when trapped by an *entangle* spell.

The plants in the entangled area try to trap anyone in the area each round on initiative 5. If the archer is still in the area on that round and is not trapped, he must make a new saving throw to avoid being trapped.

Let's say a 10th-level wizard casts *stoneskin* on herself. This gives her a damage reduction of 10/+5. After it prevents 100 points of damage, the *stoneskin* is discharged. When the wizard takes damage from a weapon that surpasses the damage reduction, will the damage go to her, or will it come off of the 100 points that *stoneskin* provides? What happens if the caster falls? Does the *stoneskin* reduce the damage? How much of the falling damage is deducted from the *stoneskin* spell? What if the character deliberately jumps from a height and winds up taking both subdual and normal damage from the fall?

Only damage the spell prevents comes off the spell's limit. For example, if an attacker without a magical weapon hits the warded character and deals 15 points of damage, the spell prevents 10 points of damage and the character takes 5 points. Only the 10 points of damage the spell prevented is deducted from the spell's total. If the attacker deals 15 points of damage with a +5 weapon, the warded character takes all 15 points of damage, and nothing is deducted from the spell's total.

Stoneskin protects the warded character from blows, cuts, stabs, and slashes. Falling is a blow. When the warded character falls, the spell absorbs 10 points of falling damage and the character takes the rest. Only the 10 points of damage the spell kept the character from taking is deducted from the spell's total.

In any circumstance in which one event deals both normal and subdual damage at the same time, *stoneskin* (or damage reduction from any other source) negates normal damage first. For example, a character jumps down and takes 5 points of normal damage and 6 points of subdual damage; 10 points of damage reduction negates all 5 points of normal damage and 5 of the 6 points of subdual damage. In the case of *stoneskin*, any damage the spell prevents is deducted from the spell's total, even if it's only subdual damage.

Suppose a fighter is hit by a targeted *dispel magic* spell and that fighter is holding a *+1 flaming sword* that has had *greater magic weapon* cast upon it. Is the sword affected? That is, do I need to make a dispel check to see if the *greater magic weapon* spell is removed from the sword even though the fighter (not the sword) was the target of the dispel? If instead the fighter and sword are caught in an area *dispel magic* spell, is the *greater magic weapon* spell cast upon the sword in any danger? The description of the *dispel magic* spell says magic items are not affected by area dispels, but I think the *greater magic weapon* spell on the sword is still at risk. Am I right?

For most magical effects, a creature and its equipment (any objects the creature holds or carries) are a single entity. If someone casts a targeted *dispel magic* on the fighter in your example, the *greater magic weapon* spell is treated as an ongoing effect operating on the fighter, and it is subject to dispelling.

In the case of an area dispel, the *greater magic weapon* effect goes into the queue of effects that might be dispelled, as noted in the *dispel magic* description. An area dispel cannot suppress the *+1 flaming sword's* magical properties, such as its magical enhancement bonus or the flaming weapon property.

There are some cases in which magical effects can be targeted only on something the creature holds or carries. For example, someone could cast a targeted *dispel magic* on the example character's sword. The targeted dispel has a chance to suppress all the sword's magical properties (magical enhancement bonus and the flaming weapon property), and it might remove the *greater magic weapon* spell as well. Make one dispel check for the sword as a magic item and a separate check for the *greater magic weapon* spell.

Since the first three colors (red, orange, yellow) of a *prismatic wall* or *prismatic sphere* have Reflex saves for half damage, does the evasion or improved evasion ability allow a character to make Reflex saves for no damage, thus allowing a monk or rogue to pass through these layers safely?

Yes. Evasion and improved evasion apply whenever something allows a Reflex save for half damage. Remember that a separate save is required for each layer.

The 4th color (green) of a *prismatic wall* or *prismatic sphere* is a poison effect. Would a monk with the diamond body ability pass through this layer without risking death or damage?

Yes. Diamond body makes you immune to poisons. Any creature that is immune to poison can skip the 4th layer's Fortitude save to avoid death and also does not take the 20 points the layer normally deals on a successful save. D

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THIS MONTH, DRAGON IS FEATURING PALADINS, MAKING IT THE PERFECT MONTH TO BEGIN MY CONQUEST OF THE EARTH!
BWAHAHAHA!! OH-THE IRONY.
AND NOW TO DESTROY CIVILIZATION AS WE KNOW IT!
RENFIELD! RELEASE THE TOE WEASLES!
er... WE CAN'T FIND THEM, OH DREAD DUDE.
DRAT! VERY WELL-SMEE! PREPARE TO MASS E-MAIL THE INSIDIOUS DOOM SPAM!!
WHAT?! THEN THROW OPEN THE GATES OF HELL AND UNLEASH THE SAUSAGES OF FEAR!!
SOMEBODY CHANGED OUR PASSWORDS! WE CAN'T LOG-ON!
urm.. SOMEBODY NAILED THE GATES SHUT, SIR.
RENT A MINION
DENIED
GIVE ME A BREAK!! NOBODY KNEW WHERE ALL THIS STUFF WAS!
... EXCEPT DIXIE.
WELL DONE! BOOT TO THE HEAD, EVIL-DOER!
WAK!
LET ME GUESS. YOU'RE LAWFUL GOOD.
INDEED! BEING ÜBERGOOD HAS ALL OF THE FASHION PERKS OF BEING EVIL, WITH ONE IMPORTANT BONUS!
OH?
I GET TO KICK YOUR EVIL ASS AROUND THE BLOCK GUILT FREE!!
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THIS WAS NOT PART OF THE PLAN.
BUT YOU'VE KICKED ME RIGHT INTO MY ESCAPE POD! AND I'LL BE BACK!!
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WHAT THE-?
TOE WEASLES?! AIEEEEE!!
AND I STILL GET TO ENJOY IRONY.
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